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ARTHUR J. LAMB.

The Matinee Girl



David Belasco is the Patrick Henry of the profession.

He made a speech in Brooklyn the other day, tucked neatly away in which was this bit of a peroration: "As for me, I will go back to San Francisco and sell newspapers, rather than submit to the domination of the Theatrical Syndicate."

It reminded me of that other speech, beginning with "As for me," that we all thrilled over when we read it first in our United States histories.

"Give me liberty or give me death," shouted the Belasco of the Revolution. "Rather than submit to its (the Syndicate) dictation, I will go back to San Francisco and sell newspapers," exclaimed the Patrick Henry of the Theatrical War. And may they be equally victorious!

Mother said that there were other Patrick Henrys in this movement for the freedom of the theatre, that years ago when my fat legs bulged in white stockings in plain view beneath my short dress, and when I wore a hated juvenile blue sash, the editor of this paper and others were doing brave battle for the better drama.

That is true, no doubt, but David Belasco is the latest of the heroes, and the latest is always the greatest to a matinee girl.

I met Mr. Belasco once. It was a milestone in my career as a matinee girl. We didn't say much. He didn't want to talk, and I couldn't. My vocal powers were paralyzed by awe of the great, little man, but when he looked at me in his absent way, I saw that he had beautiful eyes, the sort that women should have.

Alas! Few of them have, in this beginning, jack-sentiment century. Eyes so full of dreams, of poetry, of beautiful pictures, that they fail to see many of the unlovely, sordid, everyday things that face them. He had a tumbled lot of graying, black curls that looked as though they had had only brief, impatient attention from their owner. He had a thoughtful, little half smile that fled before you were quite sure you had seen it. His clothes were a little too large for him, and looked as though he had thrust himself into them without ever looking into the mirror to see if they were really quite on.

His hat had been brushed. Probably Mrs. Belasco had seen to that, but it was an oddly shaped thing and not quite becoming, as ugly in its way, but newer than those his toric ones of Augustin Daly's. Perhaps Mrs. Belasco has more regard for externals than has Mrs. Daly. When a man's dressing is immaculate, or when it is weird, I always secretly praise or blame his wife.

Clearly, Mr. Belasco had been a confirmed dreamer before he became a doer. It is always so. Dreams precede deeds, good or bad. Therefore it behooves you to dream right, brethren and sisters. For instance, the man who dreamed The Japanese Nightingale had a different variety of dream from the man who imaged Mme. Butterfly and The Darling of the Gods, and, behold! the varying results.

On this to me memorable occasion one woman more garrulous than the rest talked so long about Mrs. Leslie Carter and Zaza that the artist-playwright-producer-manager-director failed to dismiss her with his pleasant little bow and his half-smile. He peeped out of his shell the tiniest bit, said something and darted back.

"When I first met Mrs. Carter," he said, "she reminded me of a great tear."

But there is another lesson in the career of David Belasco beside that of the efficacy of dreams. He is a man who waits.

Long ago the Syndicate offended him by its prize ring and saloon methods of doing business. But he had a star to set forth upon her course, always a delicate and hazardous venture. He waited. The star rose fast to the zenith, but Belasco waited. There were another play and a new, tiny twinkler. He waited. The play and the star waxed and flourished. Yet he waited. Three successful stars! Three successful plays! He waited. But while he waited he worked. He bought a theatre that should bear his name, and should be the New York home of all his companies. Then he waited no longer. He hurled de-

fiance at the Syndicate, and has been hurling defiance at it, in thundering volleys, ever since.

There is a lesson for every frightened little applicant who ventures within the doors of the big, ogish managers, and tells them that she wants to go on—or, what is almost as hard, sometimes, stay on—the stage, the lesson of waiting for time and occasion to ripen your purpose. Wait!

And while you are waiting resolve that you will not add to the frightful overproduction of starving stars. Starship is often worse than an empty honor. Sometimes it is synonymous with an empty stomach.

I had rather be Edward Abeles playing admirably his bit as floor walker in Glad of It than Aubrey Boucicault, at liberty after his third venture as a star in Captain Charley, watching it discontentedly from the front, as I saw him the other night. Even in the matter of Salary, and it must be spelled with a capital, I suppose, Abeles is ahead. In this worst of seasons, as my memory, at least, runneth, a snug salary and hope for a better season next year is all that the wisest may reasonably expect.

Dr. Robert Collyer, on his eightieth birthday anniversary last week, gave sage advice to the young and ambitious that fits this 1903-1904 situation. He told me he quoted from a man wiser than he, although I don't remember that he mentioned his friend.

"Be unsatisfied always, dissatisfied never." Analyze that, my friend who is miscast, or who isn't cast at all, this year. "Be unsatisfied always." That gives you a chance to turn your "growing" pains to account. It is good to want to do better. There is a "divine discontent." But "be dissatisfied never." That, I take it, means to respect the limitations of nature.

If you are a fat blonde cast by nature for old women, don't aspire to lengthen yourself out a yard or two, and convert yourself into a sallow-eyed, high-tempered, garlic-eating Spanish murderess. Don't try to climb over an impossible physical hedge.

This is a profession of heart aches, or, set us call them excruciating "growing" pains. A tall, pretty girl goes into the Criterion by way of the stage-door, "eight performances a week," who is suffering acutely from these pains. A sedate relative, playing in the same piece, doesn't alleviate the pains by any salve of sympathy. In fact, they don't speak, for certain family reasons involving a divorce. So the girl goes her lonely, accompanied only by a maid and a dog. She is beautiful, and wishes she were not.

"Good looks are to acting what a black patch is to a bad feature. They call attention to it," a friend comforted her by saying. "People who hear you are not bad-looking study you more critically for that reason. Beauty accentuates the crudities of one's immature art. A plain girl's first work will pass unnoticed until she has time to grow up in her art."

There was a little sob in the girl's throat that she bravely swallowed when she spoke of the rough handling of the critics, and a quick smile intensified her beauty when the visitor spoke trite encouraging words about "improvement" and "perseverance."

"I'm glad you think so," she said, "because this is really the only thing I care about."

And she has everything else. Thank Heaven for that comforting law of compensation! Cheer up, my dear, and cheer up, girls and boys! No woman does much in any line before she is twenty-five, and no man before he's thirty.

There's a story about a playwright who counts his money by the hundred thousands, who was once as poor as he was polite. He owed his Hibernian landlady a large sum, and her daily expostulations were in vain. He merely turned his pockets wrong side out, and looked at her with appealing eyes. There was a daily rehearsal of this scene. Meanwhile he wrote plays, petitioned managers and was bullied by them, and hoped. At last a dollar and a half came into his possession. Did he give it to his landlady? Yes, but in a different form. He bought as fine an American beauty rose as he could get for the price and sent it her. Those were gallant days.

Wait as Belasco did, work as did and still does the gentleman of the rose, and don't whine.

The turning point in a professional career comes when some one who is able to give you the onward shove, sanely believes in you.

Mark you, I said sanely. Sometimes it is a manager who can give you the long-looked-for chance. Often it is merely the overworked, underfed coach, who has the divine fire in his soul, but who, through some physical or temperamental disability, never gets on, and who finally seeks expression through some one whose talent he discovered and joys in.

I know such a coach, who practically "supes" from one season to another, and who lives in a hall bedroom on crackers and milk, except when some one remembers to invite her to a needed dinner or luncheon.

Yet this woman is the coach of a star of the first magnitude. It is as though her own fitful flame had passed into the successful one and remained there, and that the owner of it flutters about it as a moth around a candle.

The coach can talk of nothing but the star. In fact, she talks inconveniently much. Some one who had tired of the everlasting theme,

said to her: "But what of your own plans?"

"This." The tired and tiresome one opened a book of essays on the art of acting, which she used as a portfolio, and showed me a well drawn sketch of a small, cheap headstone standing above a neglected grave. The epitaph was her own conceit:

JANE SMITH,
Having Filled an Engagement in
"Life,"
is now
"AT LIBERTY."

Once in a while there is drama within a drama. It is being whispered pityingly on the Rialto that this is true of Forbes Robertson.

According to the story from this gossip-land, while he was portraying in The Light That Failed the agonies of a man who was going blind, his beautiful little two-year-old daughter, Maxine Elliott Robertson, was bearing the same tortures at home.

Little "Maxine II" is the idol of her Uncle Nat and Aunt Maxine, with whom she lived while her parents were on tour. She is, according to the Rialto, under the care of eminent specialists, and there is a hope that the light may not wholly fail.

The funniest thing in The Virginian, funnier even than Joe Callahan's trying to make a presentation speech to the bride, is the man with the hare lip, who says with untold struggles: "Mrs. Down's down sick."

The line is not a brilliant one. It is the manner, not the matter, that counts.

A new matinee idol is imminent. The species from the time matinee idols and matinee girls began has had two modes of dress, the satin and ruffs of the court alternating with the glitter of a soldier's uniform, which is always popular with us girls, or the most fashionable clothes of the period. Kyrie Bellew left the first for the last when he was transformed into Raffles.

But fancy a matinee idol in a flannel shirt and buckskin trousers and high, muddy boots! That is Dustin Farnum's costume throughout the four acts of The Virginian.

Girls, he never changed once! But if you go to criticize him sartorially you will stay to idolize him physically. He stirs that sentiment that I told you Edwin Arden can't touch—envy for the woman who plays opposite.

It would be well worth while to go to The Virginian just to look at Dustin Farnum, even if he couldn't act, and he can.

THE MATINEE GIRL.

DAVID WARFIELD STOPS.

David Warfield last week notified David Belasco, his manager, that he intends to close his season in The Auctioneer next Saturday night.

This abrupt ending of Warfield's tour is due to the proceedings brought by Joseph Brooks against Belasco, which ended in the appointment of a receiver. Brooks averred that he was a partner in The Auctioneer, and Belasco alleged that Brooks was not a partner in any sense, but that he was the dummy of Klaw and Erlanger, to whom, Belasco says, he had to give a half interest in The Auctioneer in order to have it booked by the Syndicate agency.

The matter came up before Supreme Court Justice Leventritt, who gave both sides five days in which to agree on a receiver. As Mr. Warfield refuses to play any longer no receiver will be necessary. Mr. Warfield played in New Orleans last Thursday night, and from that city telegraphed this statement:

When I stated I would not play under the management of any one but Mr. Belasco, I meant just what I said. It was not a threat—simply my honest conviction as to what was just and due to the man who has made me a successful star. The Auctioneer was Mr. Belasco's own investment, every penny of it. It was he who conceived the idea of starring me in a play of this character. From this man Brooks I have received nothing, nor have I from Klaw and Erlanger, who are Mr. Belasco's partners in The Auctioneer.

The manner in which they became partners will be shown and proved when this case comes into court for trial. They refused to give Mr. Belasco bookings until he had surrendered 50 per cent. of the concern. I was an unmade star then, and Mr. Belasco was not in the position of power which he holds to-day. We had to divide. But of the profits which Klaw and Erlanger have made from the managers with whom they have booked the attraction, neither Mr. Belasco nor I have received one penny from our partners. As for Brooks, he has never had even carfare from our end, unless Klaw and Erlanger have been more liberal to him than to us.

The trouble and annoyance which this whole affair has caused me has made me ill. But, sick or well, I absolutely refuse to play in The Auctioneer for any one but my own manager, Mr. David Belasco. I defy Mr. Erlanger, as he hopes to emerge unscathed from some of his own Western troubles, to deny that he and Mr. Klaw, and not Mr. Brooks, are the real partners of Mr. Belasco in my tour.

He told me so with his own lips, when the New Amsterdam Theatre was building last Summer. He asked me to come and see how the foundations were getting on. And when I fumbled, before crossing a rather rickety looking plank, he said, "I won't let you get hurt, old man. Remember, I own 50 per cent. of you." When Klaw and Erlanger hand over our share of the profits they have made on the side, through booking my play, I will go on with the tour, if my health permits.

TWELFTH NIGHT REVEL.

The Twelfth Night revel took place at the Perkley Lyceum last Thursday morning, early, by electric light. There were three hundred members and guests present. Alice Fischer, president of the club, received the guests, assisted by Blanche Bates, Ethel Barrymore, Mrs. Herbert Lincoln Aldrich, Mrs. Robert Mantell, Amelia Bingham, and Mrs. Charles Henry Kiegel. Minnie Dupree did a monologue, entitled Another Point of View, and a skit by Grant Stewart, entitled The Holidays, engaged the services of Louise Galloway, Louise Glosser Hale, Alice Fischer, May Robson, Ida Hammer Hardo, Elizabeth Tyree, and Dorothy Donnelly. A banquet followed that, at which was a bear's head and wasail bowl. All got home without assistance.

DEATH OF EDWIN A. LEE.



Edwin A. Lee, once an actor of prominence and the writer of the article entitled "Sheridan's Ride and the Men Who Made It Famous," which appeared in the Christmas number of THE MIRROR, died suddenly in the main room of the Copyright Office, at the Library of Congress, Washington, on Dec. 27, of heart failure. He was nearly sixty years of age. For many years Mr. Lee was well and favorably known, more especially throughout the Middle and Western States, as a highly capable actor of leading roles, but during the past seven years he was identified with the Copyright Office in the Library of Congress, where he discharged with great credit to himself the duties of an important position tendered him by his personal friend, the late President McKinley.

Major Lee, as he was called by his associates, was a most indefatigable and untiring worker, and up to the hour of his death was as active physically and as vigorous mentally as a man of one-third his years. His life was one of pre-eminent purity and virtue, and his character was above criticism and reproach. Possessing refined manners, of singular grace and charm, and a quiet, modest dignity under all circumstances, he presented a most attractive personality. He was always considerate of others, true as steel to his friends, and unhesitating in the performance of his duty, regardless of personal sacrifice. He had the rare power of making friends and of keeping them. Patience, unselfishness and large-hearted liberality were his dominant characteristics.

When only seventeen years of age Mr. Lee shouldered a musket in the defense of his country in the Civil War, serving three years in an Ohio regiment with credit. After the war he returned to Canton and civil life. He was a number of times elected to positions of trust in his home city and county. It has always been the belief of his friends that if he had continued in politics he would have become a prominent figure, not only in the councils of his own State, but in those of the nation as well. Success in amateur theatricals, however, caused a complete change in his life. Believing himself the possessor of dramatic talent, and ambitious to excel, he sought an opening where he might gain the needed experience to fit him for a successful dramatic career, and deliberately casting aside the alluring opportunities within his reach for the development of a successful political career, he accepted a minor place in the John Elder Stock Company, at Cleveland, O., where he remained a number of years. He came rapidly to the front, finally becoming leading man of that famous organization. Later he organized a company of his own and toured through the Middle and Western States, presenting a repertoire of Shakespearean plays, Rip Van Winkle, and The Bella, achieving success artistically as well as financially. Afterward he alternated seasons in the support of traveling combinations and in his own enterprises. During his stage career he supported in important roles Edwin Booth, Lawrence Barrett, John McCullough, Mrs. Scott Siddons, Lotta and others.

During the financial depression in the nineties Mr. Lee met with business reverses, and this led to his acceptance of the position at Washington, offered to him by President McKinley. Lately he had been much interested in what he believed to be a growing demand for the establishment of the Library of Congress of a distinct division to be devoted solely to the interests of dramatic literature, and he cherished the hope that at some not far distant day this might be recognized and that he, as a disciple and student of the drama for forty years, might have the good fortune to become identified with it, and have the opportunity of heading the best efforts of the latter years of his life toward its success. Those who knew him best knew that he was eminently fitted for such a task.

Mr. Lee is survived by his wife, an aged mother, and a married son. His body was taken to Canton, O., his former home, for burial. The funeral services were held in the First Methodist Church in that city (the church in which President McKinley was an active member), and were attended by McKinley Lodge, F. and A. M., Knights Templar, and McKinley Post, G. A. R., of which organizations he was a member. He was one of the thirty-two charter members of the McKinley Lodge of Masons at Canton, and was the last survivor of that body.

GOSSIP.

There was no performance of Glad of It at the Savoy Theatre last Thursday night. The audience was dismissed and its money refunded. It was explained that Millie James, the star, was ill, but the real reason was a leaky gas main in West Thirty-third Street, back of the theatre, the escaping gas from which entered the theatre.

Alma Stencl, of New York, made her debut as a pianist Jan. 7 in Vienna, in a Jan Kubelik concert, and won the praise of audience and critics. She will accompany Kubelik on his Russian tour.

The Daughter of Josio, D'Annunzio's latest play, is booked for ten performances in Milan, with Duse as the heroine, Hermine. If it is a success Duse will tour the world with it.

A motion was made last Thursday in the United States Circuit Court by Dittenehoefer, Gerber and James, representing an artist, William Wallace Denslow, and G. W. Dillingham, publisher, wherein the Baker and Taylor Company, publishers, will have to appear before Judge Lacombe and show why an injunction should not be granted against them for publishing "McLaughlin Brothers' Five Little Pigs." Artist Denslow on Jan. 26, 1903, copyrighted an illustrated book for children and little folk, wherein the story of the five adventuresome porkers was fully set forth, with many pictures in colors, each of the pigs having a page all to himself. A book that is remarkably similar was published by the defendants, it is claimed, that infringes the artist's copyright.

Frederick E. Mortimer has resigned as manager of The Burglar and is now in New York.

MY WIFE'S FAMILY
For Time, Bert St. John, Detroit, Mich.

LAFAYETTE—**GRAND OPERA HOUSE** (Mar. Born, mng.): De Wolf Hopper Dec. 31. The Awakening of Mr. Pipp 1 to good audience. The Convict's



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A SIGNAL TRIUMPH

MME. ADELINA PATTI (Baroness Cederstrom, Queen of Song)

Conferred upon Mr. Charles K. Harris the highest honor ever tendered a living American ballad composer when, at her first concert here, she rendered his beautiful, simple, poetic, home loving ballad, written expressly for her farewell tour, entitled

"THE LAST FAREWELL"

Successor to "HOME, SWEET HOME."

Before one of the largest, select and most representative first-night audiences ever assembled in the City of New York.

The tremendous ovation tendered to Mme. Patti at the conclusion of Mr. Harris' ballad testified to its merit. At least a dozen recalls were demanded by the enthusiastic audience before the diva was permitted to retire. Mme. Patti is so delighted at the success of this beautiful ballad that she is singing it in each city in which she will appear and is appearing during her present tour, and she has already sung it to great applause in New York, Philadelphia, Montreal, Boston, Baltimore, Buffalo, Toronto, Milwaukee, Chicago, Detroit, Cincinnati, St. Louis, Des Moines, Kansas City and Minneapolis up to date, with all the leading cities of America and Mexico to follow.

The fact that Mme. Patti (The Queen of Song) has accepted and is singing this beautiful ballad is sufficient guarantee of its purity in the story, words and music.

In answer to thousands of written and verbal requests to be allowed to sing this ballad in a professional capacity, Mr. Harris is pleased to announce that he will issue a limited number of full piano professional copies to recognized singers only, enclosing programme showing conclusively that they are entitled to professional courtesy. Non-professionals can secure full piano copies from any music house in the U. S. or the world. Price 60 cts. per copy. Address all communications to

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(Mention MIRROR)

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London, Canada, Sydney.



A song which is now being used extensively among prominent vaudeville entertainers is Jacob and Robinson's story song, "Because You Were an Old Sweetheart of Mine." Dancing Mitchell, the Trocadero Comedy Four, Louisa Earl, Williams and Morgan, E. H. Barlab, and Mattie La Velle are among the people who are now using it with success.

Sidone Dixon, the California Nightingale, is still enthusiastic over her exclusive repertoire of Feist songs, and in writing to tell of her success with them to the publisher she simply incloses one line, "You can't go wrong with a Feist song."

Billy Taylor, the well-known composer and vocalist, is singing "Star of My Life," the beautiful love song by Ed Corliss. Other prominent vocalists who are using this number are Rottall and Donnelly, who are also getting encores for their rendering of "Autumn Thoughts."

The acquiring of the \$50,000 Chinese intermezzo, "Wong Ting Sing" is a coup that will interest every dealer of sheet music in the United States, as the demand for this unique instrumental novelty came with a spontaneity that savors of success.

The two ballads by Monroe H. Rosenfeld, "Clean Hands and Tainted Gold" and "Only One, Just One," are hailed with delight by the public. It was with Stern and Company that Rosenfeld published his famous success, "Take Back Your Gold," and his immensely popular, "I Don't Care if You Never Come Back."

From the pen of the march king, S. R. Henry, a new two-step entitled "Polly Prim" is given to the public. Every tradition that has made this gifted composer famous, in his "Colored Major," "Crack of the Whip," and "The Colored Ragamuffins," finds its apotheosis in this latest effort.

"I'll Be True," a catchy waltz song, and "The Girl Who Won My Heart," a march ballad, are increasing in popularity, and have been sung during the past weeks by many headliners.

The Lyons are featuring "I'll Be True" as a duet.

James Roberts is meeting with success singing "The Girl Who Has Won My Heart" and "Down in the Depths," a bass song. Both are published by W. H. Anstead. "The Y. M. C. A. Two-Step," published by the same firm, is also selling well.

In securing the exclusive services of Alfred Solman for a term of years, the firm of Joseph W. Stern and Company is fortunate. The composer has given the public a pastoral ballad in "In the Valley Where the Bluebirds Sing." Among the manuscripts placed with his publishers there are several vocal and instrumental numbers which show every evidence of enhancing the reputation of this composer.

A cablegram speaks in glowing terms of the success made by the "Congo Love Song" in Seymour Hicks' play, "The Cherry Girl." This makes three successes—the other two now running in England being "Under the Bamboo Tree" and "Egypt."

More than a dozen important interpolations in Williams and Walker's company and current pantomime successes, playing in the principal cities of England, will be found to emanate from the catalogue of Joseph W. Stern and Company.

Hubbell and Burkhardt's opera, "The Runaways," is a steady source of income to the Harris house.

The Three Troubadours, Jules Bennett, Casper Zarnes, and Charles Van, are now playing numerous dates and are using "Anona" to good effect.

"When All Goes Wrong," J. Adrian's sentimental ballad, is still winning success with a lot of good singers. The slides for this song are among the best ever placed on canvas. Published by the Walrus Company, of Pittsburgh and New York.

"Sally" is winning applause with the Huntley More Stock company, sung by Laura Davis and chorus.

Al Trahern's latest ballad, "Lights of Home," has already exhausted the first edition. Indications point to a record breaker.

Katharine Trayer received many encores to "Ma Mornin' Glory Babe," at the Poli Theatre, New Haven, Conn., last week.

"Every Day is Sunshine When the Heart Beats True" is keeping that popular composer, Frederick V. Bowers, bowing to encores in vaudeville.

Eugene Ellsworth's "For Many Years" is making the author happy on account of the popular favor and large sales it is earning.

Rosa and Bernard are singing "On a Starry Night" and the new Irish song, "Mary Ann," both are published by Leo Feist.

George Evans and Ken Shields' musical comedy, "In the Good Old Summer Time," is meeting with success on the road, and the musical gems therefrom are bringing untold shekels to the Thirty-first Street publishing establishment.

The Wallace Trio are using "When All Goes Wrong," the song from the West; and also "It's the Janitor," the successor as a comic hit to "Dooley" and "Bedella."

"Sadie Green," waltz song, is keeping the Peerless Publishing Company busy rehearsing an army of singers.

Fred Ray, of Wood and Ray, is having great success with "Dat's de Way to Spell Chicken," the spelling song which is now being used extensively by prominent singers.

A song which made a hit at the American Theatre a few nights ago was "My Wild Irish Rose," an Irish ballad by Chauncey Olcott. It was rendered by Florence Emery.

Frank Bryan's musical farce, "The Funny Mr. Dooley," is creating a demand of no small proportions for the numerous songs in this piece.

J. Aldrich Libbey reports that "My Bessie's Wedding Day" is one of the best ballads he has ever used.

Gruet and Gruet, who are touring with the Rentz-Santley company this season, are using

"At Last"

We have The Coon Song Hit
Its title is

"I Ain't Got No Time"

and is being featured by

MISS LAURA BENNETT

AND

MISS JULIA MILLER

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With great success.

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In answering these advertisements please mention
THE MIRROR.

Feist and Barron's new coon song, "Let Me In, Dat's All," and "While the Band Was Playing Dixie."

The Vandersloot Music Company, of Williamsport, Pa., report big sales with the opening of the new year. "My Sunny Sue," "Under Southern Skies," "Sweet Clover," "Nyla," and "Sunbeams and Shadows" have made the firm work overtime of late.

Sol Bloom has secured the right to issue the song book containing the complete words of each number in J. K. Murray and Clara Lane's presentation of Andrew Mack's recent success, Arrahna-Pogue.

Charlotte Guyer George, the famous mezzo-soprano, formerly with the Boston Symphony Orchestra, is making a hit with "Tell Me Once Again," J. A. Wallace's high class song, receiving many encores at each performance. It is published by the Walrus Company, Pittsburgh and New York.

George Rosener is using very effectively "Only You and I Love" and "My Love of Long Ago," with Edward Harrigan's company, in Philadelphia.

The most recent deal effected by Charles K. Harris is a contract with Weber and Fields, by the terms of which they will publish all the music sung and played in the attractions controlled by those managers for a term of years. They are now issuing A. Baldwin Sloane and R. H. Burnside's latest operatic success, Sergeant Kitty, in which Virginia Earle is starring.

Margaret Webb, the dramatic soprano, is attracting attention at Keith's this week. Among the effective ballads sung by Miss Webb are a quality pretty Indian love song, by Fendlen E. Dowling and Harry S. Marion, entitled "Chipeta"; Billy Johnson's latest success, "Down on the Amazon"; Browne and Doyle's greatest hit, "By the Light of the Moon," and Dowling and Sutton's "Dear Little Arab of Timbuctoo." They are published by the Dowling-Sutton Music Company, 12 West Twenty-eighth Street, New York.

Malcolm Williams, of the Proctor Stock, is the author of the song, "Kiss Me Good-Night," which is used with much success in Merely Mary Ann. Every one in the cast has to sing or whistle the chorus.

Heelan and Helf have two numbers in Babes in the Woods which are making a bid for popular favor, "Sequel to a Tale from Mother Goose" and "Now I Lay Me Down to Sleep." Published by Sol Bloom.

Charlotte Wiehe, the celebrated French comedienne, is featuring "My Palm Leaf Maid." There seems to be no limit to the popularity which the dainty instrumental novelty, "Laces and Graces," by Gustav Salzer and John W. Bratton, has enjoyed since its appearance some time ago. Among the well-known professionals who are now using it are the Racine Mandolin Club, the De Muths, who are using it for their dancing act; John J. Sanders, Hudson's Orchestra, and Albert String Orchestra.

Tuscut, the popular coon singer, is using "Give Me Ma Fifteen Cents," "My Afro-Mexican Queen," and the comic song, "King of Coney Isle."

Josephine Sabel, who made a hit with "If I Were Again a Baby," by Oscar Hammerstein, at the Paradise Roof last Summer, has renewed her success with it at the American.

"You've Got to Pay that Grocery Bill" and "If I Could Only Have My Way," two of Morris

A STRONG STORY BALLAD

In the repertoire of Vaudeville's Topliners.

HORWITZ & BOWERS' HIT OF 1903

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Manley's latest songs, are going big. Both are in excellent demand from professionals and singers. Manley and Rose took encores on the song at each performance at Tony Pastor's Theatre last week. Published by the Walrus Company, Pittsburgh and New York.

The dashing march song, "Mile, New York," by West and Bratton, sung by the Four Roberts, went big at the American the other night.

Brooke Eltrym, the noted Western soprano, has just come on East and is scoring nightly with the "Musket and the Sword" and "My Little Zu-o-o-o-ulu," a companion song, by Feist and Barron, to "In Sunny Africa."

Williams and Van Alstyne have a couple of songs which they will shortly publish, which they expect will rival "Navajo."

Victor's Venetian Band, which is creating quite a sensation in the first-class vaudeville houses in which it is playing, is now featuring "Anona" and Abe Holzman's stirring new march, "Uncle Sammy."

John Gleason, who is known to the public as a successful vocalist, is featuring "Conville's

Cullud Band," the cake-walk, which is at present the rage in Europe, and the martial ballad, "All is Fair in Love and War," which invariably gets him encores after encores nightly.

"Good-night, Beloved, Good-night," the charming serenade, by Fay and Oliver, is constantly being added to the repertoires of many of the best vocalists on the vaudeville stage. Those at present using it are Louise Earl, E. H. Barlab, Essie Graham, John Costello, and the Van Brothers.

Joseph Howard's (of Howard and Emerson) new song, "Dreamy Eyes," will be a feature of the New York production of The English Daisy.

Enormous sales are reported by Charles K. Harris in Patti's "The Last Farewell" song.

Ella Wheeler Wilcox has placed her new opera with Charles K. Harris for publication.

The orchestra at the Metropolitan Academy, under the direction of Albert E. Farnell, has frequent requests for Whitney Warner's "Under the Rose" waltz and Cole and Johnson's "Moonlight on the Mississippi."

THE PASSING OF SHERIDAN CORBYN.

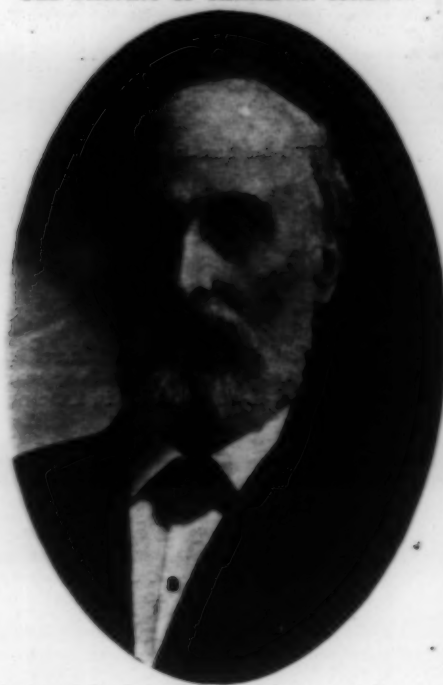


Photo by Gehrig, Chicago.

Sheridan Corbyn, superintendent of the Actors' Fund Home on Staten Island, and one of the last survivors of the old-time traveling managers, died at the Home on the morning of Jan. 8, after a severe illness of only a few days. He had long suffered from Bright's disease and chronic pleurisy, and it was a sudden attack of the latter malady that put a period to his life. He will be deeply and genuinely mourned by the profession at large, and to those associated with the Home his passing brings a grief that cannot soon be allayed.

Mr. Corbyn—he was always "Sherry" Corbyn among his friends—possessed qualities that throughout his long and interesting career made him an admired and respected figure among men. He was courageous, energetic, loyal and honorable in the highest degree. Few men are at once as aggressive and as kindly as was he. His courtesy was never failing. The enthusiasm of youth remained with him until his last day, and he rounded out a career of splendid activity by notable service in making the Actors' Fund Home the well regulated institution that it is. He was chosen for the post of superintendent by the lamented Louis Aldrich, the founder of the Home, and he held it as a sacred trust bestowed upon it by his dead friend. How well he carried out the trust is known to every one who has visited the home.

Mr. Corbyn was born in London, England, on March 13, 1835, and in the following year he was brought to America by his parents. When only twelve years old he began his association with the dramatic profession by assuming the duties of call boy at the old Park Theatre in this city. He took tickets at the door of Castle Garden, when Jenny Lind made her first appearance there in the Autumn of 1850, and not long afterward he became the treasurer at Brotham's Lyceum. During the years immediately preceding the Civil War Mr. Corbyn was connected with several of the old stock company theatres in New York, being always in the business department.

In 1861 Mr. Corbyn became the manager of Julia Dean Hayne, and took her, with a supporting company, on a long tour in the West. This was one of the first of the traveling combination companies, and it met with many adventures during its journeyings through California. Among the members of the organization, beside Julia Dean Hayne, were Frank Mayo, Walter Leman, Pierpont Thayer, E. N. Thayer, C. L. Graves, George W. Middleton, Fred Woodhull, Harry Thompson, Mrs. C. R. Saunders, Alecia Manderville, and Mrs. Mayo. The company traveled in two stages, one of which Mr. Corbyn always drove.

Shortly after his tour with Julia Dean Hayne Mr. Corbyn organized a company of plantation negroes, and took them to Australia. The American negro was at that time little known in Australia, and the novelty of the entertainment that Mr. Corbyn provided aroused wide interest. The enterprise was very successful until the negroes became puffed up with pride over their momentary importance, and refused to bend to ordinary theatrical discipline. Mr. Corbyn therefore closed the company and returned to the United States. After that he managed many traveling companies in the West and East, and was for years manager of the late Frank Mayo on his starring tours.

When Louis Aldrich had secured sufficient money to make the Fund Home a certainty he selected Mr. Corbyn to be its first superintendent. Mr. Corbyn visited the Edwin Forrest Home and other places of a similar character, and spent months in acquainting himself with the best methods of managing institutions of the kind. The result was that when he took charge of the Home he was splendidly qualified for the post. He managed the business affairs of the establishment with fine ability, and his relations with the old players who came under his care were most cordial. Assisted by his wife, he made the place a home in every sense of the word. Mr. Corbyn is survived by his wife, a young daughter and a sister, who lives in New York.

The funeral services over the body of Mr. Corbyn were held at the Home on Sunday morning. The attendance was large, including many professionals from the city, and citizens of the island. The casket, placed in the main parlor, resembled a bower of roses. There were no strictly religious services. "Nearer My God to Thee" was played and sung by Sidney Cowell. Milton Nobles, a friend of many years, delivered a brief and touching eulogy. William Danvers, a guest of the Home, spoke with much feeling, paying a high tribute to Mr. Corbyn's character as a man, and voicing the great esteem in which he was held by the guests of the Home. The services throughout were most impressive in their simplicity and manifest sincerity. Colonel T. Allston Brown and his brother were present. The remains were taken to the crematory at Fresh Pond, accompanied by the immediate family of the deceased. Other carriages contained Mr. and Mrs. Milton Nobles, Horace Lewis, and several guests of the Home.

Mr. Nobles, in his address, spoke, in part, as follows:

Again we are bowed in that mysterious Presence, that Power whose decrees are as irrevocable as they are past finding out. None more fully

than our departed friend recognized that Force. I have frequently discussed it with him. His mind and will were strong. If his faith faltered, his hope was boundless. His religion was the Golden Rule, and I believe he strived faithfully to govern his life by it. Condense all of the dogmas, all of the creeds, and all of the rituals that are known or have been known to the human family, and this one thought amplified by Confucius and echoed by the Son of Mary contains their vital force and will survive them all. The man or woman who strives conscientiously to live by that rule can pass their days in peace and meet the end undimmed. He respected each man's belief, but for himself he did not think it necessary to seek the infinite "mid Gothic domes of mouldering stone." Nature was his God, and His temple was the broad face of day. He worshipped her in each flower that budded and bloomed under his watchful eye. He worshipped her in the ripe fruition of the virgin soil that increased, and multiplied her blessings under his skillful, loving touch. He read poems in the changing shades of twilight, as the sun would sink beyond those beautiful hills, and he heard symphonies in those whispering pines and rustling beach leaves.

To-day we consign his ashes to the bosom of that dear Mother Nature whom he loved.

The dear ones who must linger for another day, the cherished wife, the idolized daughter, and the dearly loved granddaughter, all must take upon themselves new burdens, but their backs will be fitted to bear them. It is the universal law. Those whom he served so loyally will, I know, do all that lies within their power to ease the heavy burdens of the loved ones whom he leaves behind. You will find comfort in the lesson of his life, which was one of devotion to you. On winter evenings you will together recall the hours spent in castle building, and each surging memory will show to you the unselfish love of husband and father. You will read the books he loved, and dear thoughts of him will come to you with each leaf you turn. And when the flowers bloom again his loved face will smile at you from the pansy beds, over which he loved to linger, and in the warm glow of the sunset as dear to him the memory of his love will enfold you as a mantle.

One word to my sister and brother players, who live in this beautiful home. Next to his wife and child he loved this spot. He gave to it his talent as an organizer, his skill as an experienced man of affairs, and a sentiment that found constant expression to those in his confidence. Much of its beauty and its charm is due to his skill, his energy and his enthusiasm. If there lingers in the heart of one man or woman under this roof one thought of bitterness, one doubt of this man's sincerity of purpose, banish it. Yesterday is dead, to-morrow is unborn. To-day alone is ours. Let us be thankful for it and the blessings it has brought, and date from to-day our daily task of self-inspection and self-denial.

Whatever his virtues, they are rewarded; whatever his faults, they are atoned, and the tears shed here to-day shall wash away even their memory. Love and cherish those who were dear to him, for to-morrow we may ask as much of them. Good-night, old friend, and flights of angels sing thee to thy rest.

LONDON.

Musical Plays in Plenty—Dan Leno Reappears—Success of The Darling of the Gods.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAPALGAR HOUSE, GREENE STREET, LEICESTER
SQUARE, W. C.

LONDON, Dec. 26.

Since last Sunday night, when the Playgoers' Clubbers gave their lady friends their Annual Christmas Dinner—or rather, since Monday night when Beerbohm Tree took the chair at the annual dinner in aid of the Actors' Benevolent Fund—people in theatrical and variety circles have been too busy concerning the coming of Christmas to go in for much more babbling. On those two nights, however, two personages, respectively, went in for extensive talk on their own account—namely, Critic Walkley, at the Playgoers' Clubbers dinner, and Actor-Manager Beerbohm Tree, at the A. B. F. ditto. Each of these orators seemed to become what the late Lord Beaconsfield once tauntingly rather than truthfully charged the late William Ewart Gladstone withal—that is "intoxicated with the exuberance of his own verbosity." For, in their long, long speeches both Tree and Walkley spoke but little of the matter in hand. There were two compensations, however; one was that at the Playgoers' Dinner the pretty President, Nina Boucicault, made a few delightful remarks; the other was that at the A. B. F. Tree contrived to extract from his fellow-diners the excellent sum of £1,300, which sum was the next morning described by Critic Walkley's journal, the *Times*, as thirteen thousand!

The first important West End production of the week was *The Cherry Girl*, which, after some few postponements (a kind of thing now very fashionable), was seen at the Vaudeville on Monday night. Like *The Earl and the Girl*, produced a few days before at the Adelphi, a few doors from the said Vaudeville, *The Cherry Girl* was written by Seymour Hicks, and composed by Ivan Caryll, who has provided the harmless necessary melodies for some half a dozen current plays. *The Cherry Girl* has a pretty story, which is not utterly unreminiscent of good old Mark Twain's narrative, *The Prince and the Pauper*, for Hicks' name-part soon changes places with her double, who is, as Mr. Gilbert would say, "a regular right down Royal Queen." Thus each delightful damsel (but especially the Royal one) undergoes a series of more or less strange vicissitudes. These are still further complicated by the respective love affairs of the interchanging heroines, who are respectively sought in marriage by a couple of Pierrots, a white and a black. Young Hicks himself admirably plays the white Pierrot, who afterward poses as a highwayman, and Courtney Pounds does ditto as the black Pierrot, who, anon, becomes a sort of squire. Among others who render excellent histrionic vocal and salutory service, are the following: Constance Hyein as the real *Cherry Girl*, Stanley Brett (who is Hicks' brother, and who is as like him as one is to another), and Murray King as the two attendants, respectively named Bow and Scrape; Edward Sillward as a monkey and a dog, and several other animals; Carmen Hill, a sweet-voiced singer, as a sweet-faced damsel named Sylvia, and Kate Vesly (niece of Emily Soldene) as a wonderful dancer named Night. Of course, the chief part is the Queen, seeing that Seymour Hicks has written it for his charming wife, Ellaline Terriss, and very charmingly does Ellaline play it, looking very beautiful both as a human Princess and as a marble ditto, which she impersonates, *pro tem*. Hicks has provided himself with a fine fat part (or rather a couple of parts), well-stuffed with songs, dances and imitations, his most successful effort in the last-named department being his mimicry of Dato's, the marvelous memory-man of the music halls. The whole production has been splendidly done by the Brothers Gatti (plus Charles Frohman), and altogether there is no doubt that *The Cherry Girl* will do a roaring trade for a long while to come.

After I had filled in a little time by watch-

ing a new little dramatic sketch called *The Moon Spell* at the Tivoli (with that clever foreign but fascinating actress, Mlle. Pilar Morin in the principal character), I betook myself to the Adelphi to see a new fairy play, or rather group of fairy plays, written by Captain Basil Hood, and entitled *Little Hans Andersen*. The gallant captain was always better in fairy play work than in the concoction of comic opera for the Savoy, his humor not being quite broad enough for such post-Gilbertian works. In *Little Hans Andersen* the warrior bard has ingeniously interwoven quite a big batch of the most beautiful and popular legends written by the great Danish Shoemaker. Among these legends are included "The Emperor's New Clothes," "The Mermaid Who Became a Beacon Light," "The Two Toy Soldiers," "The Prince Who Turned to a Swineherd," "The Princess Who Was Shut Up in a Copper Castle," and "The Soldier and the Tinder Box." The ingenious Basil has interwoven these legends very cleverly, and the result is one of the most pleasing and beautiful productions now to be found among the three-score theatrical shows in and around this metropolis. *Little Hans Andersen* has the advantage of being played by the members of the late Savoy company, who are appearing at night at the same theatre in Hicks' and Caryll's play, *The Earl and the Girl*. The chief scores of this company in Hood's latest are Louie Pounds and Agnes Frazer as the two principal lovely Princesses, Walter Passmore as the New Clothes Ragged Emperor, Rosina Brandram as a sullen-minded, but sweet-voiced Swineherd, Robert Everett as the Prince who pretends to be a Swineherd, M. R. Morand as old Andersen's favorite wizard, Ole Luk Oie, Henry A. Lytton as a real soldier, and Messrs. Crompton and Torrence, two gigantic actors, who represent the two toy soldiers with their pathetic plaint:

"Our figures are good,
But are made of wood,
And our hair stuck on with gum is,
And our legs will work,
But it's done with a jerk,
By the clock-work in our tummies."

After swallowing a morsel or two of light refreshment, it became necessary an hour or two after seeing *Little Hans Andersen* to betake one's self to the Apollo, there to sample George Edwards' latest, and also sometime postponed production, *Madame Sherry*, in which production the said G. E. is again aided and abetted by the above mentioned Frohman. *Madame Sherry* has been adapted from a French piece by the popular Parisian librettist, Maurice Ordonneau, and was set to music by a German composer named Hugo Felix. The English adaptation has been made by Charles E. Hands, some time a war correspondent of the *Daily Mail*, and lately a sojourner in your city. The lyrics have been written by Adrian Ross, with "additional numbers" by Paul Rubens. The story of *Madame Sherry* proved to be very comic, as indeed it has proved to be for the last fifty years or so, for ever since it was principally used in the French play called *Prière moi ta femme*, it has bobbed up on our stage in all sorts of adaptations. But in its best form, it was W. Lestocq's and Harry Nichol's farce, entitled *Jane*. There are embroideries and frills in *Madame Sherry*, but the Jane motive is the principal one. Louis Bradfield scored right merrily as the wife-borrower, and Florence St. John did even more so as the wife who is borrowed. Some of the business, however, allotted to the fair and still fascinating Florence was of a kind not relished by the house. Among these somewhat objectionable features may be mentioned the semi-drunken scene, which should never be given to a woman to act—at least, not in farcical business, and the often repeated gutter-exclamation, "Kiss me foot!" The remainder of the cast was also strong, and included Violet Lloyd as a French but artful ballet-dancer, Fred. Emney as a comic servant, Charles Angelo as a droll Commissioner of Police, and the dashing Norma Whalley (who is not unknown on your side) as a fascinating but fierce Spanish damsel, who has the best song in the piece—namely, *The Dagger*.

Jan. 2.

The awful theatre-disaster in Chicago—for the sufferers from which the deepest sympathy has been expressed all over this island—has been, I grieve to say, the great topic of the week in this mammoth and many-theatred city. The bond that, in spite of all that cynics may say, really exists—thank God—between America and England, was never more sympathetically expressed than it has been this week, not only in the official messages of sympathy conveyed to your beloved Ambassador, Mr. Choate, but among the general public, theatrical and otherwise. The terrible catastrophe, involving the loss of so many lives, has quite saddened and damped the holiday festivities that were in full swing here when the dreadful news arrived; and has, of course, also sadly marred, for a time, the business at the theatres of this nation.

But out of evil cometh good, and even Chicago's appalling tragedy has already been beneficial in many ways. As in the city of the disaster, so in this city, it has caused managers and those in authority over them to see that their playhouses are in order. Our theatres, like yours, are in most cases splendidly equipped with fire appliances, and so forth; but, to judge from what I hear from certain esteemed American visitors, I am inclined to think that also, in most cases, the theatrical fire appliances on this side are kept in more regular and more usable condition than on yours. Whether I am right or wrong in this surmise, of one thing I am certain, and that is that the London County Council and kindred English municipal bodies—foolish and impractical as they often prove themselves to be, when they interfere with the entertainments—have done, and are doing, a vast amount of good, by their rules and regulations for the better insuring of public safety in our theatres and music halls. Moreover, our managers and their representatives, both as regards the stage and the auditorium are, for the most part, not only careful to see that the fire appliances are in proper working order all over the house, but they also, in many a theatre and music hall, have a daily fire drill, attacking imaginary fires in all parts of the building.

And now to consider subjects of a more pleasant nature. Firstly, it is fitting that I should give some account of, at least, the leading pantomime, of thirty-one specimens now to be found in London and the suburbs. This chief specimen is, of course, that at Drury Lane—namely, *Humpty Dumpty*—a subject last chosen there some thirteen years ago when Little Tich played the name-part, and Marie Lloyd was the principal soubrette. This year the name-part is enacted by an

American actress, Louise Willia, to wit, and it is, therefore, of course, a character more heroic than grotesque. The lovely and limous Louise at once caught on, and became a favorite. America was also strongly represented by the merry Marie George, who is as bright and as artistic as of yore, as the principal girl, and by Citizen Hugh J. Ward, who made an instantaneous hit as a Scarecrow, such as you have in your native production, *The Wizard of Oz*. Ward scored heavily, not only by his eccentric acting and dancing, but also by his droll singing of the popular Witmark warble, called "Any Rags?" Harry Randall (against whom Manager Saunders, of the Coronet Theatre, is bringing a fresh action for alleged breach of contract) made a hit as the cook, who is called Little Mary, Minister of the Interior. Herbert Campbell was again amusing in his imperturbable way as a king who cannot smile, Ruth Lytton was a dashing second boy, Rudolph by name, and Arthur Conquest, a son of the late George Conquest, displayed a considerable amount of his father's wondrous pantomimic and acrobatic ability as a crab, and other fearsome things, including a talking tree. This tree is, I may tell you, no relative to Beerbohm, who dearly loves to make a little speech now and again, taking care to say something which is well worth listening to.

The book of *Humpty Dumpty* by J. Hickory Wood, the music thereof by James M. Glover, and the mise-en-scene by Managing Director Arthur Collins, are alike deserving of the highest praise. Even Collins, wonderful "producer" though he is, has hitherto given no scenic sets so grand and gorgeous, nor even so realistic as the Coral Palace, the Magic Forest and the final "transformation" (or procession) scene, representing the Four Seasons of Wedlock. When this pantomime is transferred to your side (as is arranged) you will, I am sure, say that it is the finest show of the sort ever beheld on any stage.

But, of course, the great topic of interest in the latest Drury Lane pantomime was the question of dear old Dan Leno's reappearance. Would he, after so terribly severe an illness, be able to stand the strain, not only of the work, but also of the overwhelming and sympathetic reception that he was bound to get? That was the question that weighed not only upon those of us who have known and admired the excruciatingly funny comedian since he was a mere youth. The thought also was in the mind of thousands who have spoken to him, and who, in large numbers of cases, take no stock in his side-splitting music hall turns, and only see him annually at Drury Lane.

I am glad to tell you that, in spite of Daniel having shown something of the strain during the latest rehearsals on Boxing Night, he having just quietly celebrated the forty-second anniversary of his birth, stepped on to Old Drury's vast stage in fine form, and though evidently much moved by the unanimous roar of welcome that greeted him he quickly got to work and worked nobly through the long and arduous night. How long and arduous this was, you will guess when I tell you that the curtain rose at 7.30 and did not fall till past one o'clock the next morning! I am also glad to report that up to the time of writing the great Leno—although apparently not quite so well again; for, of course, his tiny frame is still weak—is going on well. But, I am sorry to say, I doubt whether he will be able to stand the strain of the three months' run, especially with two performances daily for the first few weeks.

As all the other thirty pantomimes in this metropolitan area are suburban, and of the usual stripe, I need not bother *Mirror* readers with full details, although I have already seen a big batch of these shows. It will, perhaps, be sufficient if I state that we have around London six Dick Whittingtons, four Cinderellas, three sets of Forty Thieves, three Babes in the Wood, three Aladdins, one Robinson Crusoe, two Red Riding Hoods, one Jack and the Beanstalk, one Little Bo-Peep, two Bluebeards, and so forth.

The old-time superstition as to Blue Beard being always an unlucky pantomime, has this week, of course, been revived, owing to a pantomime on that subject being involved in the Chicago fire.

I ought to add that in addition to the new fairy plays described in my last week's epistle, there have been four others—namely, *Brer Rabbit and Snowdrop*, at the Court a new version of *Alice Through the Looking Glass*, at the New Theatre (one of Wyndham's playhouses), and a revised version of *Kingsley's Water Babies*, at the Garrick, for which house, I am glad to tell you, Manager Bouchier has just secured a new comedy by William Schwenk Gilbert, who is Bouchier's theatre landlord.

As to the above-mentioned fairy plays, it is enough to say that the familiar stories have been cleverly dramatized. *Brer Rabbit and Snowdrop*, being the work of Philip (son of Comyns) Carr; the new *Alice* play, by a well-known town, who calls himself for the nonce, "Y. Knott," and *The Water Babies* adaptation being the work of Actor Rutland Barrington.

Of course, the big event of the current week has been *The Darling of the Gods*. This wonderful Japroduction (if I may call it so) was witnessed by a huge audience that included such distinguished folk as Sir Alma Tadema, Sir Edward and Lady Clarke, Ellen Terry, Sir Squire and Lady Bancroft, Sir Edward Poynter, Mortimer Menpes, Lady Bective, Sir Gwynne, and the Japanese Ambassador, Viscount Hayashi.

There is, of course, no need to relate anything of the plot of a play so well known to *MIRROR* readers. As to the piece itself, I confess that I agree with the remark of *THE MIRROR*'s New York critic, when Luther Long and David Belasco's Japanese melodrama (for it is only a melodrama) was first produced in your city—namely, that the piece is not overwhelmingly conspicuous for its literary merit. Still it is a deeply interesting and marvelous pictorial show, and as such was enthusiastically received on Monday by all present, barring a few boogian spirits in the gallery who resented Tree making a speech of thanks, the blithering idiots, and the scenery, by Helmsley (hitherto chiefly a music hall scene painter), was beautiful in the extreme.

Tree scored splendidly on the Willy War Minister Zak Kori. Lena Ashwell did well (though I have seen her act better) as Yu San, Mand Hildyard (from the East End playhouses) made a big hit as the afterward rejected Gersha Rosy Sky, and young Basil Gill made a pronounced success as the tortured prince Kara. In short, *The Darling of the Gods* is a hit.

I have only time to add that *THE MIRROR*'s Jubilee number has startled all London beholders, and has gained golden opinions from all sorts of people and papers. Congratulations!

(GAWAIN.)

IROQUOIS THEATRE INVESTIGATION.

The city officials of Chicago have been prompt and vigorous in the matter of investigating the Iroquois Theatre fire of Dec. 30, and during last week they made considerable progress in unearthing the facts of the disaster and the causes that led up to it. Monroe Fulkerson began the Fire Department investigation almost immediately after the calamity, and on Thursday last Coroner Traeger began the formal inquest over the bodies of the victims. Several persons injured in the fire died last week. The exact number of deaths is still uncertain. The principal events so far in the proceedings have been the disclosure of the fact that the owners and managers of the theatre were guilty of gross carelessness in failing to protect their patrons against danger, and the institution of the first suit against them to recover damages.

Mr. Fulkerson examined Will J. Davis, Harry J. Powers, and Thomas J. Noonan, active managers of the theatre, on Wednesday. They admitted having failed to instruct their employees in fighting fire and having also failed to provide proper fire apparatus. Noonan admitted that eleven of the theatre exits were locked and bolted, and that no one had been delegated to operate the ventilators in case of fire. Mr. Fulkerson, after examining a large number of witnesses, said: "All the testimony given me forms a story of incompetence, blunders, carelessness and neglect upon the parts of the builders and managers of the theatre."

On Tuesday it was discovered that four employees of the Fuller Construction Company had broken open the skylights on the theatre in order to destroy possible evidence. The skylights had been fastened shut with scutlings and wire, and had not been opened since the building was finished. David Jones, the foreman, and the other three workmen were held in \$2,000 bonds each for a hearing set for yesterday (Monday). The police were informed on Thursday that similar tampering to destroy evidence, in the way of breaking locks on doors, was going on. By the testimony of one of the witnesses the fact was disclosed that a fire had occurred on the stage of the Iroquois two weeks before the great disaster, and that the asbestos curtain failed to work upon that occasion. The fire was not reported to the authorities, and, apparently, nothing was done to remedy the defective apparatus. Another fact of importance was brought to light on Saturday, when George N. Dusenberry, head usher of the theatre, testified that the strong iron gates barring the exits from the first and second balconies were locked with padlocks at the time of the fire. Dusenberry said that they were locked by order of the managers.

On Thursday the coroner's inquest began in the City Council Chamber in the City Hall, and the examination of a host of witnesses was commenced. Coroner Traeger, in speaking of the inquest, said:

I wish it understood that this is not a trial, but simply an inquiry to determine the facts of the fire as far as we can. The coroner's jury will not attempt to fix the blame of the fire upon anybody, nor will it recommend the punishment of anybody. It will simply report on the facts as it has been able to gather them, and the rest of the work will be left for the State's Attorney. If it is found that there is anything for him to do.

Life insurance companies object to the statement of the coroner that no verdict will be rendered after the inquest, asserting that large sums of money in insurance on the lives of those who perished in the theatre fire depend for their payment on the verdict of the coroner's jury. And attorneys for the relatives of those who died declare that a verdict should be given in each particular case of death, in order that collection of insurance may be possible.

The first suit for damages was filed in the Superior Court last Tuesday by Ivy Owens, as administrator of the estates of her mother and sister. The action is for \$10,000 damages, and is directed against the Iroquois Theatre Company, the city of Chicago, Harry J. Powers, and Will J. Davis. Several other suits have already been filed by individuals, and in some of them Building Commissioner Williams is made a party defendant.

Arthur E. Hull, whose wife and three children were killed in the disaster, called a meeting for Saturday afternoon of those who lost relatives in the fire for the purpose of co-operating in bringing legal action against those financially and criminally responsible. The meeting was largely attended, and a committee of five was appointed to arrange for a larger meeting on Wednesday evening of this week. It was the sense of the meeting that damage suits should be instituted against Klaw and Erlanger, who represent the Eastern stockholders in the theatre, and the manner of doing this will be decided on Wednesday night.

Alderman Mayor, who has taken the principal part in drafting the new ordinance relating to theatre construction in Chicago, is of the opinion that, with the exception of six, and possibly seven, theatres all the playhouses in Chicago must immediately be scaled to a limit of 1,000 in seating capacity under the present building ordinance, as it is likely to be amended. The number of playhouses affected is thirty. Theatres on the second or a higher story must come down to the ground and a theatre on the roof of the Masonic Temple is no longer to be thought of. The effect will be to cut the aggregate seating capacity of Chicago theatres by 10,000 seats or more. The theatres that will be permitted to retain their present seating capacity are the Auditorium, the Studebaker, the Illinois, the Garrick, the Great Northern, the Bush Temple, and, possibly, the Chicago Opera House.

The new ordinance was completed on Saturday night by the Aldermanic Committee. It is the most exacting of any ordinance of its kind in the United States and provides for every safeguard recognized by builders. For every theatre there must be an adjacent public thoroughfare, or fireproof passageway, separated from the building by a fireproof wall. All the doors shall open on at least two public or private unobstructed thoroughfares. There must be a fireproof passageway, at least 5 feet wide, completely surrounding the auditorium and the stage. A brick wall of the same thickness and strength that are required for an outside theatre wall must separate the stage from the auditorium, and all openings through it must have double iron doors. The opening of the proscenium arch must be covered by a steel arch, fireproof on the stage side, and must have nothing more than decorations on the audience side. A steel curtain must be constructed and hung according to the plans approved by the Commissioner of Buildings and must be lowered before the beginning of the performance and between each act.

Over each exit must be the word "Exit"

in letters at least 6 inches high. In addition a red light must be placed over each exit, and no red light must be used for any other purpose in the auditorium. Two experienced and competent firemen, under the jurisdiction of the Fire Marshal, must be in every theatre before any patrons are permitted to enter, and must remain until the last spectator has left the building. Each fireman is to be compelled to report daily to the department the conditions of the theatre. These firemen are to be personally responsible for the fire apparatus of the theatre and the operation of the exits.

All equipment of the stage, and, so far as possible, in the auditorium, must be of fireproof material. The stage must be provided with two systems of water protection from fire. The Chief of Police is to be held responsible for all overcrowding in theatres.

ARTHUR J. LAMB.

Arthur J. Lamb, whose portrait appears on the first page of THE MIRROR, is the author of some of the most successful songs of the past ten years, such as "Asleep in the Deep," "A Bird in a Gilded Cage," "Will You Love Me, Sweetheart, When I'm Old," "The Mansion of Aching Hearts," "I Want a Real Coon," "Jennie Lee," "Like a Star That Falls From Heaven," etc., as well as the author of many successful vaudeville acts. Mr. Lamb was associated with David Henderson during that manager's last years at the Chicago Opera House, furnishing songs, etc., for Mr. Henderson's big spectacular production. Mr. Lamb was the librettist of The Fisher Maiden, which will soon resume its tour, it is said. He is also author of A. H. Woods' massive production, Queen of the White Slaves, now playing to large business everywhere, and is now engaged on two melodramas, one of which, Tracked Around the World, will open in March, and will be an elaborate scenic production of a highly sensational order, produced by A. H. Woods.

FUNERAL OF NELLIE REED.

Funeral services over the remains of Nellie Reed, the ballet girl of the Mr. Bluebeard company, who died from injuries received in the Iroquois Theatre fire, were held at the Stephen Merritt undertaking establishment, in this city, on last Friday afternoon. The Rev. Homer Taylor, of the Church of the Holy Communion, read the Episcopal burial service, and a double quartette, composed of members of The Sleeping Beauty and the Beast and The Mother Goose companies, sang the hymns. Many professional people were present, including all of the members of the Mr. Bluebeard company, who have returned from Chicago. The floral tributes were many and beautiful. Viola Gillette, Miss Reed's foster sister, made all arrangements for the funeral, and in case Miss Reed's uncle, who lives in England, has no wish to the contrary, the remains will be buried in Miss Gillette's plot in Greenwood Cemetery.

DANIEL SULLY'S NEW PLAY.

A good sized audience saw Daniel Sully present his new play, The Chief Justice, for the first time on any stage at the Van Curler Opera House, Schenectady, N. Y., Dec. 31. It was written by Fitzgerald Murphy, and given under the direction of Willis E. Boyer. It is interesting, and it would seem that there was much in it that should make it successful. The principal part was well sustained by Mr. Sully. Helen Whitman shared the honors with the star. The stage settings were handsome.

CANDIDA.

Arnold Daly's production of George Bernard Shaw's Candida ended last Saturday night at the Madison Square Theatre. This week it will be seen at the Vaudeville Theatre, where it will run as long as the elect pay to see it. It is one of the best all round acted plays seen in New York in many years, each member of the little company of six people. Arnold Daly, Dodson Mitchell, Herbert Standing, Ernest Lawford, Louise Closser, and Dorothy Donnelly, being incomparable in their respective roles. It has been a great artistic triumph for Arnold Daly.

MUSIC NOTES.

Padget Geraldine Watrous, late of the Castle Square Opera company, recently gave the jewel scene from Faust in costume very successfully at a concert for the benefit of the Public School Library of Cleveland, O.

Walter Damrosch began a series of piano lecture recitals at the Lyceum Theatre the afternoon of Jan. 4 on Wagner's Der Ring des Nibelungen. He was assisted by Alice Cochran, Edith Chapman and Marguerite Hall, who represented the three Rhine maidens.

The Kneisel Quartet gave an orchestral concert in Mendelssohn Hall last Tuesday evening. A beautiful programme of chamber music was given with the assistance of a small orchestra of Boston musicians.

David Bispham was heard in song recital in Mendelssohn Hall Wednesday afternoon. The composers represented were Hugo Wolf, Herman Hans Wetzel and Schubert. Mr. Bispham was in good voice and his singing elicited a flattering response from the audience.

Emperor William has arranged for the collection and publication of the popular songs of Germany.

The Russian Symphony Society, a newly organized body of sixty-five players, with Modest Altschuler as conductor, gave its first concert of Russian music in Cooper Union Hall Thursday evening. An enthusiastic audience, of Russians principally, attended. The soloists were Joseph Archambeau, baritone, and Alexander Salsky, violinist.

Signor Mascagni was recently evicted from the apartments that he occupied at Rossini Lyceum, and which he refused to abandon though relieved of the directorship.

Puccini, the composer, is soon to marry the widow of Elvira Bonducci.

The Philharmonic Society's public rehearsal Saturday afternoon and the concert Saturday evening were conducted by Henry J. Wood, the conductor of the Queens Hall Orchestra, in London. His brilliant reading of the music was a surprise to the audience. Maud Powell's masterly playing of the violin numbers was a delight.

President and Mrs. Roosevelt gave a musical at the White House Friday evening. The artists were David Bispham, Katherine Ruth Hemmman and Harold O. Smith.

At the Metropolitan Opera House the past week the operas were Tosca, Il Barbiere di Siviglia, The Magic Flute, Lucia di Lammermoor and Parsifal for the third time, in which Marion Wood appeared as Kundry. Caruso as Edgardo in Lucia, Saturday night, was greatly lionized. Calvé sails this week to appear as Carmen Feb. 3.

A large audience attended the symphony concert for young people given by Frank Damrosch in Carnegie Hall Saturday afternoon.

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CUES.

Helen Byron will close with the Peggy from Paris company Jan. 16.

Tim Murphy has booked himself for an all Summer engagement in St. Louis.

Ermnie, mirror dancer, underwent a severe surgical operation at St. Alexis Hospital, Cleveland, Ohio, Jan. 6. She is improving.

Mrs. Press Eldridge, who has been seriously ill with pneumonia, is now considered out of danger.

Forbes Robertson is rehearsing Hamlet. His brother Ian is now on the way from London with the original scenery and settings used by Mr. Robertson at the London Lyceum. The first performance will be at the Chestnut Street Theatre, Philadelphia, Jan. 18. It will also be seen in New York.

Julia Sanderson, a sixteen-year-old chorus girl, played Winsome Winnie last Saturday at the Casino, during the illness of Paula Edwardes, and made a hit, to the delight of all, including Miss Edwardes.

John E. Kellard, Albert T. Browning (by permission of David Belasco), and Boyd Putnam are to support France Hamilton in Rosen's Doll's House, at the Manhattan Theatre, Tuesday afternoon, Feb. 2.

Oscar Eagle, of Mrs. Wiggs of the Cabbage Patch company, was operated on in Lexington, Ky., for an abscess on his arm.

William R. Still, business-manager of the Charles Richman Captain Barrington company, has been ill with the grip in Detroit, but he is recovering.

Suits for \$1,318 were begun last Thursday in the Yorkville Municipal Court against Henry E. Dizey by eight former members of Mr. Dizey's Facing the Music company. The company disbanded at Wilmington, S. C., some months ago, and these eight members were left to get back to New York as best they could, they claim. Today (Jan. 12) the case is to be settled, if the lawyers can come to an agreement.

OBITUARY.

Mrs. Sarah Cecilia Earl, once well known as an actress, and who was the mother of Virginia Earl, died at her home in New York City on Jan. 3 of a complication of diseases. She was fifty-two years of age, and was a native of Ireland. When a child she was brought to America. She began her stage career in the South, and a few years after her debut she was married to Nathaniel Wheeler Earl, an actor, who died about twenty years ago. She made her chief success on the stage as Barbara Hare in East Lynne. She is survived by five children, of whom Virginia Earl and Nathaniel W. Earl are the only ones who entered the dramatic profession. The funeral services were held in St. Thomas's Church on Wednesday and the burial was made in Calvary Cemetery.

Madame Antoinette Sterling, the noted contralto ballad singer, died in London on Jan. 10 after an illness that began last October. Madame Sterling—in private life Mrs. J. Mackinley—was born in Sterlingville, N. Y., and at the age of seventeen she won favor as a choir and concert singer in New York. In 1871 she made her debut in London and was so highly successful that she was invited to sing at many of the European courts. In the latter years of her life she became deeply interested in temperance and evangelical work, and at the time of her death she was a vice-president of the Women's Christian Temperance Union.

The mother of Anne Russell died at Short Hills, N. J., on Jan. 8 of pneumonia. In her younger years she was well known as an actress, and at one time she was prominent in the supporting company of Adm. Gray in East Lynne. The remains were buried at Short Hills on Friday.

J. C. Kober, an aged actor, long retired, died at his home in Pittsburgh on Jan. 7. In his prime Mr. Kober supported John Ellsler, John McCullough, Edwin Booth and other noted stars. He was eighty-two years of age.

Mrs. Florence M. Stetson, the mother of Etta, Frank and W. H. Stetson, died in Asheville, N. C., on Nov. 22. The remains were taken to Seattle, Wash., for burial.

J. I. Sutherland, stage manager of the Western Ward of Os company, and a brother of Anne Sutherland, died in Beloit, Wis., on Jan. 8 of appendicitis. P. M. Eckstrom, father of Carl Eckstrom, now with the Daly Stock company at St. John, N. B., died at Omaha, Neb., on Jan. 4.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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Largest Dramatic Circulation in the World.

"THE MIRROR'S" 1904 CREDENTIAL.

The attention of managers of companies and of theatres is called to the fact that THE MIRROR CREDENTIAL for 1904 has been issued to all accredited and authorized correspondents of THE MIRROR. It bears in outlined figures the year 1904 on the face of the card, and is bound in red linen. Each correspondent's name appears on the face of his credential with the name of the town and State in which he represents this journal. Managers of traveling companies and theatres will confer a favor on this paper by refusing to recognize correspondents holding other than 1904 credentials, and managers should take up all 1903 credentials presented at theatres.

AN IDIOSYNCRASY OF GENIUS?

THOMAS HARDY, who has given to his generation perhaps the most remarkable fiction that it has enjoyed, promises a new book, the form of which will be unusual. Its title is formidable: "The Dynasts: A Drama of the Napoleonic Wars, in three parts, nineteen acts, and one hundred and thirty scenes."

There is more than a suspicion that every novelist is desirous to succeed also as a dramatist. To the successful dramatist comes a fame that transcends that of the successful novelist, and his pecuniary reward is also relatively greater. This statement is not made with the small fry dramatist or the small fry novelist in view, but with reference to the greater workers in these two very different fields of mental effort that require very different abilities.

It is not necessary here to bring forward proof of the fact that of the two fields that of the drama is by far the more difficult. The author of a story that in its printed form may be accepted as a great work commonly is unable to write a drama of any worth. It is much easier for a clever playwright to turn out a good novel. The clever playwright does not waste his time on novels, because he finds sufficient fame and far greater pecuniary results in drama. This being so, it is not strange that many really strong authors of novels are ambitious to shine as makers of plays, although the experiences of many in this direction would seem to discourage the efforts of all whose note has been gained in book literature.

Those familiar with but a few of the

unaccounted efforts of the also unnumbered aspirants to fame as dramatists would not think it strange to meet with a play by some enthusiastic beginner in the art that might contain even more than "three parts, nineteen acts and one hundred and thirty scenes," with a veritable army of characters. Such works—and it is needless to add that they are almost invariably rambling and chaotic when considered as plays—are by no means rare. The only pleasing thing about them—although this is tempered by pity for their authors—is their failure to get beyond the limited number of persons to whom they are submitted in the vain hope that they may turn out to be practical and practicable theater properties. Unfortunately, persons of little or no sense, as well as persons of great ability, futilely write for the stage.

If ever an exception should be made, however, it would be made in favor of THOMAS HARDY. Not that there is or can be any hope that his latest work will ever be seen in the theatre, nor that he expects to see it there. In fact, he explains that his drama "is intended for the study, not for the stage." That it will be something worth the reading goes without saying, in spite of its nondescript form; and the literary world will be keen to peruse this strange venture into the historical and the supernatural—for it will deal with both—by the most analytical observer and most powerful delineator of certain phases of modern life that writes in English.

The Dynasts is described as having a short fore scene entitled "The Overworld," in which recording angels, spirits sinister and ironic and other "phantom intelligences" are introduced as spectators of the drama. The first act of the so-called play opens on "A Ridge in Wessex," and shifts with a change of scene successively to Paris, London, Boulogne and Milan. Later acts deal with the battles of Trafalgar and Austerlitz, and introduce Napoleon and his marshals, Nelson and his officers, the Emperor Francis and his notables, George III. and his ministers, the Empress Josephine and Queen Charlotte, with the princesses and ladies of their courts, as well as Cardinal Caprara and his executives, there being considerably more than a hundred characters in the work. As has been suggested, the mere reading of this scheme might in other circumstances denote a literary as well as a dramatic monstrosity; but admitting the dramatic impossibility of the work, there no doubt will be something valuable and potential in it, coming as it does from such a mind as that of HARDY.

UNDER DIFFICULTIES.

THE traveling manager of the better class of attractions may find many faults in the management of theatres in which he plays, but unless he has come up from the bottom of management, and has had experience with the very small theatres in very small towns, he has not run the gamut of managerial troubles.

The manager of an attraction that, owing to circumstances, has of late been forced into minor places, not usually visited except by companies of the sort that have few members and are not burdened with "productions," writes to THE MIRROR of his experience in a hamlet in Pennsylvania with a local manager who let no opportunity to keep expenses down pass. "I played," writes the traveling manager in question, "to the elegant gross of \$50. I found a theatre not heated; an organ with eleven keys working and a broken bellows used on the stage; there were no programmes (a common fault of such places), and everything was haphazard. My contract called for an orchestra. The local manager had been paying his band by the month, and when he settled with his musicians for December he cut them to sixty-two and one-half cents per man without notifying them of his purpose to do so, and they quit. The manager was not without resource, however, for he pressed his daughter—who had taken a few lessons on the piano—and his son-in-law—who was learning the violin—into service, and what they did to "cue" music was pathetic, to say nothing of the sadness of their attempts on their repertoire of compositions."

The manager details other harrowing experiences, but the foregoing suggest them all. Truly, even the most modest and unpretentious in the vocation of amusements have their troubles.

PAYS CHORUS GIRLS' BILLS.

Chicago Evening Post.

Mrs. J. Ogden Armour made the members of the Blue Beard chorus happy by paying their hotel bills, thus enabling the unfortunate young women to take their baggage with them when they boarded the special train which Klaw and Erlanger furnished to take them back to New York city. Klaw and Erlanger considered that they had done enough when they paid salaries that were due. When Mrs. Armour heard that the theatrical proprietors would do no more she hurried to the rescue. The bills for forty girls amounted to \$364.

THE ANNIVERSARY-CHRISTMAS MIRROR.

Artistically Admirable.
Baltimore American.

THE NEW YORK DRAMATIC MIRROR celebrates its twenty-fifth anniversary this year with a splendid Christmas edition filled with interesting matter of the most varied description and fine illustrations, both in the way of pictures and of portraits. Story, poem, essay, historical article; in fact, almost every variety of article suitable to such an occasion graces its pages and makes it of unusual value and rare interest. Among the leading articles are "A Walk, Talk and Dinner with Charles Dickens," "The Dramaturgic Art of Sudermann," "A Fallacy Concerning Footlights," with quaint old engravings as illustrations; "Sheridan's Ride and the Men Who Made It Famous," "The Dramatic Revival in Ireland," "Copyrighting a Play," "The Dramatic Revolution in France," "The Bach Festival at Bethlehem," and a review of the paper's quarter of a century existence. Among the illustrations are dainty pictures of the children of the stage, interesting glimpses of famous actors at home, favorite players in their dressing-rooms, pictures of General Sheridan, T. Buchanan Reed and James E. Murdoch, hero, poet, and actor, who gave the "Ride" to posterity; the famous stock company of the Boston Museum, New York's new theatres, and a number of celebrities, dramatic and literary. The artistic make-up of the issue is admirable.

A Wonderful Number.
Los Angeles Herald.

The Christmas number of THE NEW YORK DRAMATIC MIRROR also celebrates its twenty-fifth anniversary and beats all Mr. Fiske's previous enviable records. It forms a remarkable and very happy blending of the old and best traditions of the American stage and of the living realities. Indeed, the future is not neglected, for there are three pages of children of the stage, some of whom may be destined for greater fame in these same pages of THE MIRROR. Frank Carlos Griffith contributes a most interesting article, with photographs, on the Boston Museum's famous stock company. A number of celebrated actresses give reminiscences of "The Actors' Christmas," which is usually the hardest day of the year for the Theatre. From Tommaso Salvini comes an inspiring message and almost every actor of note sends THE MIRROR felicitations of its jubilee. It is a wonderful number, full of interest and profusely illustrated.

What "The Mirror" Has Done.
St. Paul Dispatch.

The holiday issue of THE NEW YORK DRAMATIC MIRROR, which is always a valuable number, is more than usually interesting the current year, as it marks the twenty-fifth anniversary of the founding of that journal. Like all periodicals devoted to the upbuilding of art, it commenced in a small way and has grown into a sphere of great influence and usefulness. THE DRAMATIC MIRROR is not only of use in furthering the art itself, but of practical benefit to players and public. In later years THE MIRROR has made a warm place for itself in the esteem of the people by energetically and fearlessly attacking the Theatrical Trust, and it is in a measure due to the efforts of THE MIRROR that the trust is gradually losing its power. May THE MIRROR as happily celebrate its fiftieth and its one hundredth anniversary.

The Players' Perfect Periodical.
Youngstown, Ohio, Telegram.

The "Telegram" is in receipt of a copy of the Christmas edition of THE NEW YORK DRAMATIC MIRROR. It is the twenty-fifth anniversary number and a work of art from the beautiful color cover by Hamilton King to the last pages, which contain the regular issue of this player's perfect periodical. THE MIRROR seems to have outdone itself this year. It has not only given some of the latest dramatic news, but some valuable history as well. It is profusely illustrated, and the timely stories that fill its pages will furnish agreeable reading for many days. Any one who reads the Christmas MIRROR carefully will be well posted in theatricals.

"The Mirror's" Unique Position.
Omaha Bee.

For its twenty-fifth anniversary THE DRAMATIC MIRROR celebrates with a handsome holiday number. Too much space would be required to merely indicate the good things it contains, but it may easily be understood that the word "good" is used advisedly. That has been the story of THE MIRROR from the first. It has done nothing but what is good, and will have to do with nothing that is not of the best. Its great success has been built on this foundation, and its present prosperity is certainly proof that it pays to do right because it is right. THE MIRROR enjoys as no other paper does the respect and confidence of the people in whose interests it is published.

Crowded with Good Things.
Sports of the Times.

Congratulations to THE DRAMATIC MIRROR upon its completion of a quarter of a century of success and upon its Christmas number, crowded with good things from the pens and pencils of the cleverest persons in the professions and worthy to be bound as a permanent souvenir and record. Twenty years ago THE MIRROR issued the first special illustrated holiday number published in this country. It has improved in value and interest ever since, and in the present number excels itself.

More Interesting Than Ever.
Boston Post.

THE NEW YORK DRAMATIC MIRROR's Christmas number is this year more interesting than ever, as it celebrates the twenty-fifth anniversary of the establishment of the paper. It is a remarkably interesting publication, offering much entertaining and instructive matter pertaining to the stage, past and present. It comprises eighty-four pages in addition to the illustrated covers, and both its illustrations and letterpress are very artistic.

Worthily Representative.
Boston Globe.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is one of the most beautiful and interesting holiday publications of the year. The issue marks the twenty-fifth anniversary of this paper, which has during all these years been recognized as an enterprising, reliable, conscientious and worthily representative organ of the higher endeavors in American dramatic art.

Affords a Feast.
Los Angeles Express.

Christmas number of THE DRAMATIC MIRROR is a handsome eighty-page folio profusely illustrated and offering a feast of interesting articles, sketches, and stories pertaining to things dramatic.

The Finest Yet.
Wheeling Register.

The twenty-fifth anniversary Christmas number of THE DRAMATIC MIRROR, which was out last week, is the finest publication ever issued by Harrison Grey Fiske.

A Handsome Number.
Chicago Daily News.

THE NEW YORK DRAMATIC MIRROR celebrates its twenty-fifth anniversary with a handsome, illustrated Christmas number.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

G. W. Mount Vernon: Joseph Kilgour in Captain Barrington.

W. CLIFTON, Philadelphia: Robert A. McBride is Weber and Fields' business manager.

FREDERICK W., Chicago: THE MIRROR has no record of such a play.

JENNIE WEATHERSBY: The correction was made in last week's MIRROR. See page 17 of that issue, under "Gossip of the Town."

HARRY YERMAN, Aurora, Ill.: Bliss Carmen has not written a play, but he has written many delightful poems. Any first-class book store.

WASHINGTONIAN, Washington, D. C.: THE MIRROR has no record of the death of Florrie Wat. She was in England when last heard from.

CONSTANT READER, Newark, N. J.: No announcement has been made of the term of Mary Manning's engagement at the Garrick Theatre in Harriet's Honeymoon.

C. WILSON, Detroit, Mich.: Byron Douglas has not been with that company this season. Watch THE MIRROR's correspondence for his whereabouts.

X. Y. Z., Peoria, Ill.: THE MIRROR does not know where those actresses are at present, and it does not tell inquirers whether actresses are married or single.

C. H. D., Seattle, Wash.: Fred Warde is with Louis James this season. He played in Rescued, at Booth's Theatre, in 1878-79, under Boucicault's management. Dot Boucicault was the Dauphin in Louis XI at the same house when his father essayed Louis—with a Conn brogue.

R. G., Houston, Texas: You cannot with reason complain of misspelled names and words when you do not write plainly. A sloppy MS. deserves whatever fate it gains from editors and compositors. THE MIRROR is flooded with such MSS. weekly.

R. H., Dublin, Ireland: Victor Herbert is an Irishman, but went to Germany with his mother in his boyhood and lived there for eighteen years. When he left Germany he had to acquire the English language, having completely forgotten it. His mother is living. Her father was Samuel Lover. Mr. Herbert is forty-four years old.

MINSTER, Louisville: Harry Bloodgood, George Coes, Lew Cole, Luke Schoolcraft, Delahanty and Hengler, Billy Ashcroft, Jim Budworth, Cool Burgess, Andy McKee, Steve Rogers, and Add Ryman died years ago. They were all top liners. No vaudeville show ever surpassed the late John Steaton's variety show at the Howard Athenaeum, in Boston, year in and out, in the early 70s.

Mrs. S. S., Cleveland, O.: The Taylor Twin Sisters have not appeared in any of the theatres in the neighborhood of New York for some time. They may have gone to Mexico from Santiago, as there is a circus there which offers long engagements to performers. If you address a letter to them care of THE MIRROR, it will be advertised.

J. ALBERT MEEK, N. Y.: John L. Toole is living, in London. He was an especial favorite, on and off the stage, of Charles Dickens. Henry Irving and Toole have always been warm friends. Washington Irving met Sarah Siddons twice, at an interval of perhaps a dozen years. The first time he met her she said, "You have made me weep." The second time: "You have made me weep again." That was all that ever passed between them.

J. W. T., San Francisco: Mark Pendleton has been dead about twelve years. He was Clara Morris' leading man. So was Gustavus Levick. Frederic Bryton was the finest impersonator of John Oakhurst parts ever seen on the stage. He wrote and played the principal part in Forgiveness for many years. He died in April, 1902, and is buried in Greenwood. Edward Forsberg is playing leading parts. He is the son of Harold Forsberg, the stepson of the late Frederic Bryton. Harold Forsberg was the best Robert Macaire ever seen in this country; Frederic Lemaitre, in Europe.

CHARLES SURFACE, London, Eng.: Charles Coghlan played Surface in Boucicault's Charles Harlowe, a dramatization of Richardson's novel, at Wallack's, about twenty-three years ago. Charles Harron and Rose Coghlan were in the cast, and Mr. Barron made the hit of the piece, but it was a failure, as it deserved to be. The public resented the love making of Mr. Coghlan to his sister in the play. It was Boucicault's, not Coghlan's, fault. Still, Coghlan should never have accepted the part. Coghlan also played in The Princess Royal, at the Fifth Avenue, twenty-five years ago, with Fanny Davenport, under Augustin Daly's management. Also in Blue Glass and Lemons.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., from Dec. 31, 1903, to Jan. 7, 1904.

ABBE LAWRENCE. By J. W. Conway.
A GENTLEMAN BY DAY—A BURGULAR BY NIGHT. By James R. Garey.
HIS SISTER'S SHAME. By J. Francis Kirke.
THE INSBANE KING. By Willard La Monte Hartshorn.
LANCELOT AND GUINEVERE. By John William Conway.
LOVE WILL FIND A WAY. By Hugo O. Marks.
CHARLES M. HOWELL, and DAVID P. R. McNEAL.
THE MANTLE OF CHARITY. By Robert W. Clarke and Frederic D. Mostow.
AN ORIGINAL MINSTREL. By Charles Arlington Reade.
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CHARACTER SAVES REPUTATION. By George McDowell.
A CHURCH REHEARSAL. By Julius Steiner.
COEDS; OR, ONE YARD TO GAIN. By George K. Mead.
THE EARL AND THE GIRL. By Seymour Hicks; lyrics by Percy Greenbank, music by Ivan Caryll.
THE GIANT'S CAUSEWAY. By William H. Dougherty.
HER RANSOM. By Francis L. O'Reilly.
LADY BRIDGET. By W. J. Hurlbut.
THE TRANSMUTATION OF YOUNG LING. By Henry Hemming Cornish.
A LINCOLNSHIRE IDYLL. By W. J. Hurlbut.
LOLA MONTEZ. By Preston Gibson.
MY GENEVIEVE; OR, THE WAY OF THE WORLD. By Charles Swickard.
THE POWER OF SATAN. By Theodore I. Thomas and Frank Gray Taylor.
THE REAL MR. DOUBLEDAY. By Ella, Baroness von Wrede.
THE RING THAT BINDS. By Thomas A. Neils.
A ROYAL RECEPTION. By John S. Lopez and Walter M. Edel.
THE SHADOW OF THE CZAR. By Francis L. O'Reilly.
THERE WITH THE GOODS. By John Cumberland.
WEEK END AT THORNLEY. By W. J. Hurlbut.

TALKING UNWISELY.

Editorial, Hartford (Conn.) Courant.

Unless the reporters have been unjust to him, there is one man in New York who has been talking unwisely. "We will run our theatres just as we please," they quote Al Hayman as saying. "If the newspapers will attend to their own business, we will attend to ours." This is not a good time for that kind of talk.

THE USHER



Mayor McClellan's attitude toward the public and the theatres in the present situation meets with general approval. It is in marked and agreeable contrast to the reckless and hysterical manifestations of the chief executives of some other cities.

Mayor McClellan's firm determination to safeguard the community inspires confidence, and his method of insuring security is calculated to work the least possible injury to legitimate theatrical interests.

On Saturday he saw personally the manager or representative of every place of amusement in the city. He explained to all that careful inspections had been made by the Building, Fire and Health departments. Their reports would be tabulated. Where violations were found the managers would be notified and expected to remedy them at once. The Mayor chose this method in preference to beginning with legal proceedings because he believed the managers would be willing to co-operate voluntarily with the authorities, and he desired assurances to that effect.

The managers unanimously expressed their desire to comply with these requirements and testified their appreciation of the Mayor's consideration and good sense.

When it was announced some time ago that Thomas Hardy was at work on a play, a number of managers and stars picked up their ears and prepared to bid for the acting privileges of this composition by the master of English fiction. Their expectation is dashed now by the unwelcome disclosure that the Hardy drama, entitled *The Dynasts*, will fill three volumes and will comprise 19 acts, divided into 130 scenes. From this it would appear that the play will only be suitable for representation in China.

The unpleasant news traveled the length and breadth of the Kialto yesterday that a company now engaged in presenting a spectacular piece under Syndicate management in this city were notified Saturday night of a 20 per cent. reduction in salaries, to take effect immediately. The cut is reported to be comprehensive, covering principals, chorus and supernumeraries alike. The Theatrical Trust managers have been afforded a more modest precedent by the Steel Trust, which recently cut the wages of all employees 10 per cent.

A while ago the Trust, in the course of its systematic endeavor to get its finger into as many pies as possible, became interested in a ticket printing concern out of town and withdrew its patronage from an old established Philadelphia company that previously supplied nearly all theatres in the East. The new arrangement apparently did not work auspiciously, for the Trust people have gone back to the Quaker City concern.

The manager of an out-of-town vaudeville theatre—which has no connection with the Trust—was amused the other day when he received a cheeky letter, which read thus and was signed by one of the Trust firms:

"We have arranged with the Ticket Company to print the tickets of all our theatres. Please see that yours are printed there also."

Mr. Belasco, who is the latest manager to take an independent stand and refuse to wear the Trust's yoke, is waging a vigorous campaign. His move in taking *The Darling of the Gods* to Corse Payton's Theatre in Brooklyn last week met with an enthusiastic response from the public. On the first night he made a speech before the curtain, in which he hurled defiance at the enemy. In the course of his remarks, he said: "I have been attacked because I hold art above commercialism. But I am not to be dictated to. I believe the policy of the people is to support honesty and independence. Sooner than yield one iota of my position I will go back to San Francisco and sell papers on the streets."

A manager of a traveling company classes as erroneous a report of good business that appeared in *THE MIRROR* from a correspondent in a certain Ohio one-night stand. "Business there is simply awful," he writes. "Three attractions in November played in that town to less than \$30 gross each. A local transfer man told me he was ashamed to take money from the companies, as business was so bad. Up to Dec. 1 there was but one company that played in that place to paying business. There are two reasons for this state of affairs: The manager is not in touch with his patrons, and the town is overlooked. A place of 5,000 in-

habitants cannot support from three to five attractions a week." The second reason given by this manager applies to most of the one-night stands this season, particularly in the East.

The Milwaukee Journal, in a recent editorial, congratulates playgoers of that city on the fact that the Trust no longer enjoys a monopoly of providing amusements for that city. In the course of this article, the Journal said:

There is a theatre trust, combination, or what you please, which controls absolutely all the shows and theatres under its management. It assigns plays, distributes actors and determines the organization of the troupes. Their theatres, for instance, do not select their own attractions, nor regulate prices; these things are done by the trust. The actors do not go where they may be wanted, but where they are sent. They do not select their plays, but take what they are directed to perform.

In the large towns the trust has one or more theatres in each, and for a long while was able to shut out competition. The last few years the independents have been more successful, and now have a theatre in the more important cities. The Trust represents them in Milwaukee. These independents select their attractions and the leading actors determine what plays they shall take and the parts they shall act. For there is, as in all other cases, opposition to the trust idea and practice.

The trust works in the theatre business as it does in all other pursuits. It is economical and profitable for the managers, hurtful to the agents and employees, and disappointing to the public which pays for it. Grant the economy and profit; what of the actors? What inspiration to excel is left them? There is little hope of reward and promotion outside of the routine; they just play their parts and receive so much. They must at last deteriorate. The public will soon tire of this thing.

On the other side, the independents will be inspired by all that makes for success. Each actor will attain any rank to which he aspires and is entitled. The success of any theatre will depend on the wisdom and ability displayed in choice of troupes and its business energy. Its attractions may not always be the best, but some will be.

In every line the operation of the trust is the same. In the long run, the trust must be broken or forced to modify its methods. It may take time; but when trusts come to fight each other, when people will not have their products in the face of the independents, then they must come down. They will die of their own greed.

When the Manhattan's adoption of the \$1.50 scale was announced a number of managers were interviewed by the daily newspapers to procure their views on this interesting subject. Naturally, they professed unanimously to believe that there is nothing the New York public wants so much as the privilege of paying \$2 for a theatre ticket. They brought forward various sapient reasons why this should be so, but probably failed to prove it even to their own satisfaction. One of these managers—Mr. Hammerstein—has since announced that on Feb. 1 he will convert his Victoria Theatre into a music hall, with \$1 as the highest price for a seat. Another—Mr. Tyler, who expressed the opinion that a reduction to \$1.50 would be suicidal—has published that he will postpone Signor Salvini's visit to this country because the season is marked by depression. Meanwhile, the public is manifesting in the most practical manner its approval of the Manhattan's policy. In the shadow of the Chicago calamity *The Virginian* played throughout last week to very large audiences.

In London plays for children are enjoying great popularity this season. Five of the leading theatres are giving daily matinees of such plays, the parts performed principally by youngsters. These entertainments—which include *The Cherry Girl*, *Little Hans Andersen*, *Snowdrop*, *Water Babies* and *Alice Through a Looking Glass*—are all said to be successful. The obstacle to the establishment of theatrical entertainments for children in this city is the law prohibiting the appearance of children in them. In London there is no such impediment, and it is said that children's plays now appeal more to the younger generation than the Christmas pantomimes, which largely draw adults.

BELL SANATORIUM BENEFIT.

On the afternoon of Dec. 29 a benefit performance was given in the New Curtis Street Theatre, Denver, Col., in aid of the Robert E. Bell Sanatorium for Consumptive Actors and Actresses. The performance was very largely attended, and the net proceeds amounted to \$694.50. This increases the fund in hand to nearly \$12,000.

The programme of the afternoon consisted of the second act of *Under Two Flags*, by Jane Kennark and her company; the second act of *Sis Hopkins*, by Rose Melville and her company; and vaudeville acts and musical numbers, by Worrall and Kingston, McCue and Carroll, Trask and Rogers, and the Mendelssohn Quartette of Denver. The orchestra was under the direction of Theodore Reiss, of the New Curtis Street Theatre.

In addition to the proceeds from the performance Mr. Bell received last week two important subscriptions to the fund. Rose Melville subscribed \$200 for the furnishing of a room in the sanatorium to be known as the "Sis Hopkins Room," and made a further donation of \$158. Jane Kennark subscribed \$200 for the furnishing of a "Jane Kennark Room." Both Miss Melville and Miss Kennark wrote that they would in the future aid the sanatorium in any way that lay in their power.

NEW MURRAY HILL STOCK.

The stock company is to be restored at the Murray Hill Theatre by Manager Henry V. Donnelly, beginning on Jan. 25. As many members of the old company as possible Mr. Donnelly has secured, and a daily matinee with a new play weekly will be his programme. The old popular prices will prevail.

NEW YORK THEATRES INSPECTED.

The sudden alarm caused by the Iroquois Theatre disaster resulted last week in the examination by local authorities of the theatres in nearly every city in the United States and Canada. Mayor McClellan, of this city, was prompt to act. He called upon Fire Commissioner Hayes for a report on the playhouses of the city, and after receiving it he held a conference, on Tuesday, with Commissioner Hayes, Police Commissioner McAdoo, Borough President Ahearn, and Assistant Corporation Counsel Connelly. The only theatres in Manhattan found to be without asbestos curtains are Orpheum Music Hall, the Circle Theatre, and Huber's Museum. The Mayor instructed the Police Commissioner to have two additional officers in every theatre at every performance, and he ordered the heads of the Fire, Police and Health departments to make an immediate and thorough inspection of all the theatres in the city.

On Wednesday Building Commissioner Thompson sent out twelve inspectors to examine asbestos curtains, fire escapes, exits and aisles. Meanwhile the officers of the Fire Department examined the lights with regard to their proximity to inflammable material, and the Health Department inspectors covered all points looking to the comfort and safety of patrons.

Late on Wednesday night the inspection of the sixty-two theatres and music halls in the city was completed. It is said that the reports showed that in the majority of cases the laws have been complied with, and that the few violations are technical and can easily be remedied. Commissioner Thompson notified the managers of all theatres that all scenery, curtains, decorations and wood work on or about the stage must be painted or saturated with non-combustible material to render them fire proof.

Mayor McClellan held a second conference with the several commissioners on Thursday. He then ordered the managers of all New York theatres and music halls to appear before him on Saturday to discuss conditions and plans for alterations and improvements in their houses. The managers and representatives of managers who appeared at the conference were Charles T. K. Miller, of the Casino; Guy Crosswell Smith, of the Manhattan; A. C. Campbell, of the Bijou; J. Earl King, of the Madison Square; Harry C. Miner, of the People's Theatre; James Curtin, of the London; Lee Shubert, of the Lyric; Austin Fynes, of Proctor's; R. W. McBride, of Weber and Fields; Martin Dixon, of the Third Avenue; David Belasco, of Belasco's; Frank McKee, of the Savoy; Thomas Dineen, representing Frank Kramer, of the Thalia and Atlantic Garden, and John H. Springer, of the Grand Opera House; Oscar Hammerstein, of the Victoria; Harry Sommers, of the Knickerbocker; William Sanderson, of Tony Pastor's; George Kraus, of the Dewey; William T. Keogh, of the Star; John F. Flaherty, of the Majestic; J. W. Rumsey, of Daly's and the Lyceum; Percy Williams, of the Circle in New York, and the Orpheum, Novelty and Gotham, in Brooklyn; Morris Finkel, of the Grand; Alfred Hayman, of the Criterion, Herald Square, and Empire; William Harris, of the Garrick, and Marc Klaw, of Klaw and Erlanger, representing the Harlem Opera House, the New York, the American, and the New Amsterdam.

To the theatrical men the Mayor explained that his object in calling the conference was to place the matter of the safety of theatres squarely before them, and to learn if they were willing to work in harmony with him, thus avoiding legal action to compel them to make alterations. Without exception the managers expressed themselves as pleased with the Mayor's attitude, and promised to make promptly any changes that he advised. The Mayor informed the managers that he would send instructions to each individually on Monday. Oscar Hammerstein spoke to the Mayor of a plan of his devising for making theatres absolutely fire proof. The Mayor was much interested, and will discuss the matter further with Mr. Hammerstein and the Fire and Police commissioners.

The theatres of Brooklyn were inspected last week, under instructions from Borough President Littleton, and were found to be in a far less satisfactory state than those in Manhattan. The Unique, the Amphion, Blaney's, Payton's Lee Avenue, the Star and Phillips' Lyceum are reported to "require prompt and radical measures to insure safety to the public." Alterations have been ordered in all of these houses, any they will be allowed to remain open while such alterations are being made only on condition that their galleries are closed. Additional stairways were ordered put in at the Park, but no part of the theatre will be closed. Regarding other playhouses, the report says:

The remaining theatres in Brooklyn, except Payton's Fulton Street Theatre, which is still under additional inspection, have been notified of the various defects which have been found from inspection, but these, in the opinion of the Building Department and the inspectors, are not such grave defects as require the closing of galleries and balconies. That course—that is, "the discontinuance of the galleries and the practical discontinuance of the balconies"—has been determined upon for the reason that it makes the theatres safe for public use and at the same time does not inflict a needless hardship on the owners.

If the managers in any particular decline to obey the orders of the Building Department, an order of court will be asked for immediately closing the theatres entirely. All theatres built prior to 1885, even though of dangerous construction, are more or less exempt from the operation of the present building law, and the Building Department is, to some extent, embarrassed by this fact.

The asbestos curtains in all of the Brooklyn theatres were tested, and were found to be thoroughly fire proof. The managers of all the playhouses have expressed their willingness to make the improvements ordered as quickly as possible.

GAS COMPANY SUED.

The Consolidated Gas Company has been sued by Frank McKee for \$50,000. Mr. McKee alleges negligence for gas leakage into the Savoy Theatre (as chronicled elsewhere in *THE MIRROR*) last Thursday night, when he was compelled to dismiss the audience and refund its money.

AN INCREDIBLE STORY.

Richard Mansfield is reported as having had trouble with his stage-manager, F. C. Butler; his treasurer, Henry B. House, and Mr. Glover, his business-manager, in Boston, last Wednesday; but there cannot possibly be any truth in such an absurd story.

PERSONAL.



LE MOYNE.—Mrs. Le Moyne will read selections from Browning during Lent. She will not return to the stage until she is reasonably sure of having a play with success in it.

WATKINS.—Mrs. Rosina Watkins, now a guest at the Edwin Forrest Home, protests that it was her seventy-fourth birthday that she recently celebrated, and not her eighty-fourth, as was reported in the newspapers.

GERSON.—Edmund Gerson, who has been in Havana, Cuba, for several weeks on a business visit, sailed from that port last Saturday for New York.

NESBIT.—Florence Nesbit, who has appeared in a number of musical comedies in New York during the past few seasons, will sail for Paris this week to become a pupil of Madame Adini, of the Grand Opera. She will study elocution and music, and upon her return to the stage will devote herself to high comedy.

PITT.—Fannie Addison Pitt returned to the role of Mrs. Ruttinger in *Glad of It*, at the Savoy Theatre last night (Monday), after having been out of the cast for ten days owing to a sprained ankle.

DAZIEN.—Mr. and Mrs. Henry Dazien are at present touring in Egypt. Mrs. Dazien has recovered her health.

ROOSEVELT.—Alice Roosevelt, the President's daughter, with one of her brothers and several members of the Roosevelt family, occupied a box Saturday afternoon in the Manhattan Theatre and saw Owen Wister's *The Virginian*. Mr. Wister was of the party, being one of President Roosevelt's friends.

AYER.—The benefit for the Harriet Hubbard Ayer memorial fund will be held Jan. 29, at the Lyric Theatre, the committee of which consists of Jeannette L. Gilder, Elizabeth Marbury, and James Forbes. The Shuberts—Samuel and Lee—have given the theatre for the performance.

CODY.—Colonel Cody's daughter, Arta, was married New Year's Day, in Denver, Col., to Dr. Charles W. Thorp, of the United States Army.

GILBERT.—Mrs. Gilbert fell on a stairway, between acts of *Mice and Men*, in Wilmington, Del., Jan. 4, and broke two of her teeth, besides cutting her upper lip. The venerable actress commands wide sympathy for her mishap.

LANGTRY.—Mrs. Langtry had a fine reception Jan. 4, in Langtry, Texas, by the Mayor and people, from whom she received a pair of mules and an immense tarantula. She gave \$100 to the town named in her honor for improvements on the schoolhouse.

ADE.—George Ade is said to be at work on a romance dealing with American politics.

GARDNER.—Mrs. Jack Gardner is to have vaudeville in her Venetian palace in the gilt-edged district of Boston, by a company of amateurs, to an audience of society folk, on Feb. 4 and 6. The receipts will be given to the Society for the Prevention of Cruelty to Children.

GADSKI.—The report that Madame Gadski was incapacitated by nervous prostration, last week, was not true, for she will sing in New York this week.

FAULEY.—Next week the Ogilvie Publishing Company will bring out a big edition of "After Midnight," which novel, containing 52,000 words and founded on the melodrama, Finley Fauley completed in two weeks, working on it at night after his regular work for the Evening Journal. Mr. Fauley has introduced Jerome and Devery in the story, as it moves in the "red light district."

GILL.—William S. Gill may possibly accept an engagement with Edward Harrigan, when Mr. Harrigan goes to St. Louis, to open his theatre in the Irish village there during the St. Louis Exposition. Mr. Harrigan is backed by well-known Irish American capitalists.

WILLARD.—Asa Lee Willard has been engaged for Bertha Galland's support to play Sir Malcolm Vernon in Dorothy Vernon of Haddon Hall. Mr. Willard opened last night at the Lyric, succeeding Sheridan Black.

COMPANIES CLOSING.

The Adelaide Thurston company, under the management of Frank J. and Claxton Whitatch, in Peoria, Ill., Jan. 9.

Chloe Boy of St. Mary's, 2, at Troy, N. Y.

The Scott's Revenge, 6, at Troy, N. Y.

May Hillman and Ernest Schuchel closed their company at Auburn, N. Y., and are now in this city.

The Adelaide Th... company will rest Jan. 11-22, being located in either near Chicago.

TELEGRAPHIC NEWS

CHICAGO.

Five Thousand People Thrown Out of Employment by Closing of Theatres—No Talk of Rebuilding the Iroquois—Gossip.

(Special to The Mirror.)

CHICAGO, Jan. 11.

All of Chicago's theatres are still closed, but the Auditorium has received word from the mayor that it can open for concerts, if its movable scenery is taken out of the building. Manager Adams says he is ready to comply, and that the Thomas concert will be resumed in the theatre this week. Possibly the action of the city council to-night will not make it necessary to remove the scenery, but merely to lower the steel curtain and set the orchestra out in front of it. The entire interest of the theatrical world here is, of course, centered in the council meeting to-night, on account of the report of the aldermen and experts of the investigating committee on the conditions of the theatres, and also on account of their suggestions for the revised ordinance to govern the construction of theatres.

(The requirements of the revised ordinance will be found on another page of THE MIRROR, in the account of the Iroquois investigation.) The investigators have been industrious, realizing the vast interests involved, not to mention the 1,500 actors and 5,000 persons, all told, thrown out of employment by the mayor's sweeping order. If the council acts to-night, it would seem that no theatre, except possibly the Auditorium, could get ready before Feb. 1, though work undoubtedly will be rushed. Advance reports of what the city will demand have been given out, but it is useless to recount them, for after all the whole body of the council will decide. The reasonable equity of a regularly licensed business is beginning to assert itself, and bids fair to play an important part in the demands on the older theatres.

The Tribune has had a special expert investigating committee of its own at the theatres, and their report is due soon—Tuesday, I hear. The inquest, the greatest in the history of the city, is going on in the council chamber, and lame, halt and blind veterans are seen limping into the City Hall to tell their story. Some, crippled and bandaged, are virtually carried in. Not a word is heard about rebuilding the Iroquois, except the talk of the people in public places and conveyances. Judging from what they say, no Chicagoan would ever enter a theatre on that ill-fated site or a theatre anywhere else in town named Iroquois. Witnesses tell of gross carelessness, lack of fire protection and watchfulness for the welfare of the audiences in stories of terrible experiences that the papers print in full, and which never will be forgotten.

Manager Harneyer, of the Studebaker, will be among the first to have a theatre thoroughly overhauled since the Iroquois fire. The owners of the building are going ahead to make improvements contemplated for next summer, and they will include all changes which may be made necessary by the new demands of the city for fire protection in theatres. Undemanded exits on every floor are being made—great wide holes through the three-foot brick walls. Wood flooring on cement floors in dressing-rooms and elsewhere is being torn off. It is hard to find wood in the Studebaker, but every bit that can be spared is to be torn out. Handmade hard wood door casings and doors are giving way to iron in the auditorium, although it does not seem possible that flames could get near them from any direction. A steel curtain will be put in if called for, though the big asbestos curtain has been severely and successfully tested. In addition there will be a "water curtain." A line of perforated pipe will extend around the proscenium opening, and when water is turned on the interlacing sprays shooting in all directions will form a complete water screen to check the smoke and flames. I have heard of no other house in town that is to have this "water curtain."

All bookings at the Studebaker have been canceled for some time, but the house is likely to make up for this by keeping open all summer. The Yankee Consul company, after its week's rest, left for St. Louis Sunday to open there to-night.

Lincoln Carter is rushing changes at his Criterion, on the North Side. He is going to have thirteen exits for 1,300 to 1,400 people, a little local fire alarm system of his own, scenery treated with an ammonia-phosphate-alum solution, an automatic ventilator flue on the roof at the rear of the stage, a novel kind of exit doors, a liberal supply of fire extinguishers and hose, vestibule doors for the stage exits, and some big, vicious meat axes. These cleavers are for his flymen to use in extremity to cut away lines and let burning scenery fall in a heap on the stage. Mr. Carter is going to have no high scenery door, to force a great draught across the stage and carry flames out into the auditorium, as at the Iroquois. No scenery door need be higher than a car door, he says, so his will be five feet eight inches high. The fire protection problem for Mr. Carter is simplified by the fact that the Criterion has only one balcony. His device for the auditorium exits is to fasten them, between performances, with wire from a staple in the door to a post or seat near. Before any audience can be admitted, these wires must be removed. That releases the exit doors, so that a child can push them open.

Special exit protection in the Chicago Opera House was discovered on investigation. In the balcony there is an exit for every eighty people seated there, and Manager Kohl had Y. M. C. A. young men, one for each exit, stationed there during every performance, with nothing to do but watch the doors and open them in case of sudden need. They were unlocked, and left an inch or so ajar during each performance.

The John Drew company wanted to leave terrible Chicago early last week and seek succor of gloom in Milwaukee, where they open to-night. They were stopped by a telegram from New York, which said the mayor might possibly send a note to Powers that it could open Friday or Saturday. But the letter never came.

Nat Goodwin, in something or other, was to have been at Powers this week, and the ubiquitous Emil Ankermiller got here on time, but Goodwin was held back. He is having trouble getting into Chicago this season. First his big production vanished, and then he prevented. Mr. Ankermiller left to return, and "if we can, open Jan. 18."

Damage suits are piling up against the Iroquois owners and managers on account of the fire. It has been a great task to satisfy people who escaped but left property in the cloak room, which was not scorched, or elsewhere in the theatre. Two bushels of pocketbooks, mostly women's, were picked up in the ruins in two days after the fire, and the debris has been a mine of gems and jewelry ever since. The police and coroner seized all this personal property, and anxious persons who called for their clothes and purses were referred to those officials.

The Polly Primrose company, Adelaide Thurston, star, and Claxton Willatch, manager, canceled two weeks from Jan. 10, and came here to wait. The tour will be resumed at Rockford, Ill. I understand this two weeks' time was offered to The Pitt, but that production was too heavy for the dates.

David Phillips says he has left the Bostonians' company, and will return to his home in Philadelphia. He reports a story current in the company that Eddie Foy is to succeed to the star part in The Billionaire.

The great steel curtain in the Auditorium was lowered in twenty-five seconds for the council fire ordinance committee and experts. It made a very favorable impression on them. Advance the newspapers announced that the aldermen had decided to demand steel curtains.

Fred Hamill, who is not only a music publisher, but a pleasing singer, made such a hit sing-

ing his own song, "The World is Full of Sunshine When Your Friends Are True," between acts at the Great Northern, that he has been engaged to sing again when the house opens. He uses slides, which add to the effect of the fine sentiment and interesting music. Mr. Hamill has also accepted engagements to sing the song at St. Louis, Milwaukee, Minneapolis, and St. Paul.

Ivan the Terrible will be resumed at the Bush Temple as soon as the mayor lets the theatre open.

Among the organizations which rested here this week on account of closed theatres was The Orphan's Prayer company, Harry Williams' Imperial, and the Kiley-Woods Show.

John Fennessey remains in charge of the Empire circuit interests here during the period of darkened houses.

The week at the Great Northern closed with Manager G. E. Raymond awaiting the visit of the council inspection committee. The Chaparons were to have opened at this theatre last Sunday night. The company joined the idle throng for the week.

James O'Neill was due at McVicker's Sunday, and his advance agent, Frank Murray, got in, but nothing definite was made known about the company.

Lincoln Carter says that instead of starting next season with eleven shows on tour, this season, he will start with only five. He says Joliet, with 30,000 population, has six shows a week, while the North Side of Chicago, with 300,000, has three shows a week.

To Die at Dawn was to have been at the Criterion this week, but is resting here instead.

An Alphonse and Gaston company, under E. R. Lester's management, was organized here last week and opened nearby Saturday night. Fred Julian, recently of Charles Elliott's stock at the Thirty-first Street, organized a repertoire show, and started out this week. Maurice Freeman, formerly leading man of the Elliott stock, is out with At Valley Forge. W. T. Spaeth has reorganized A Run for His Money, and will open soon.

Melbourne Macdowell has received an offer to join the stock at Jacobs', in Newark, N. J., as leading man, and may accept. Joe Duva has been signed by Milo Bennett for the Grand Opera House stock, at Nashville. Frederic Noonan has joined John Griffiths' Macbeth company to play Macduff.

Scenery for Otis Skinner's production of a Jean Richepin play, at the Grand, in April, is being prepared here.

Manager John Conners, of the New American, says his theatre and stock company are simply waiting for the city government to find out what it must have.

Manager C. R. Bacon, of the Bostonians, who rested here last week, the Vickers being closed, said the company made good use of the time, rehearsing a new comic opera, The Queen of Laughter. It is by a Miss Kaplan, of Cincinnati, and a Mr. Brady. It will be produced in St. Paul next week. Mr. Barnabee rejoined the company here after visiting an old friend in the east, who was critically ill.

Samuel Thal, one of the owners of the Chaparons, came in ahead of the company, and the dark conditions here were brightened by S. R. O. business for his attraction northwest. The company opens in St. Louis Jan. 17.

Pasqualina De Voe, whose success as the Countess Ines in A Royal Slave was interrupted by sickness, due to two solid months of one-night stands, is recovering her health at home in this city. As a leading woman of ability and attractive appearance, she is likely to be prominently before the public again soon.

The Chicago chapter of the Actors' Church Alliance extended prompt aid to the chorus and other women of the Blue Beard company after the fire. The Rev. W. O. Waters (president of the chapter), rector of Grace Church, hunted up the girls who had been arrested to be held as witnesses, and got bail for them. They were deeply grateful. They were invited to join the Alliance.

OTIS L. COLBURN.

BOSTON.

Faversham Produces Mr. Sheridan—Ben Greet's Twelfth Night—News Notes.

(Special to The Mirror.)

BOSTON, Jan. 11.

It is safe to say that not in a long time has the stage of the Columbia been devoted to the serious drama of the Sudermann-Ibsen type, and if the devotees of musical comedy and farce wander in without reading the billboard, they will be subjected to a sudden shock. There and back was the farce last week, and now Nance O'Neill has been there and back, returning to Boston after playing at the other end of the world. Magda and Hedda Gabler are solid plays for the Columbia clientele, but there are plenty of Bostonians who appreciate a solid material. She will give a number of serious plays during her engagement of three weeks, after which Stair and Wilbur will take control of the theatre.

Another attraction for the thinking theatre-goer is at Chickering Hall, where Ben Greet has reproduced Elizabethan conditions as exactly as he fashioned a monastery court for Everyman. On twelfth night he played Twelfth Night, and every seat was sold far in advance, disappointing so many that he has now revived it for a whole week with the same cast. The beefsteaks standing on either side of the stage, the Blue Coat boy making the primitive changes of scenery, and the entrance of the characters through the audience proved novel, and gave the same impression that Everyman aroused. The play was admirably presented, and the Viola of Miss Mathison and the Malvolio of Mr. Greet must rank among the finest impersonations of the characters seen in Boston. The season has three weeks more after this. The plays will be Everyman, The Star of Bethlehem, and The Merchant of Venice.

Fritzel Scheff made her local debut as a comic opera star at the Colonial to-night, and presented Babette, which had just closed its long run in New York. While her visits to Boston with the Metropolitan Opera House singers of the Grau regime were comparatively few and she did not have the opportunity to build up the popularity that she has in New York, she was always well liked here, and there is much interest in the engagement. Richie Ling, Eugene Cowles, Louis Harrison and Ida Hawley are among the Boston favorites in her company.

The return of Fay Davis to the Park after so short an absence gives her an opportunity to make up for the disappointment created by her work in Lady Rose's Daughter. She did nobly in that work, but she was handicapped by the play, so that the chances of Whitewashing Julia are especially welcome. She has many friends here and they were well represented to-night. The company includes nearly all of those who were with her in Lady Rose's Daughter.

Alice of Old Vincennes, has never been given in Boston by any one save Virginia Harned, so that the presentation by the stock company at the Castle Square introduces the dramatization of the popular novel to a new set of theatre-goers. Lilian Lawrence played the title role in excellent fashion, making a study that was decidedly original and comparing excellently with the work of Miss Harned, who was not imitated in any respect. The supporting cast from the stock company was fully as good as the original one.

Years ago William Redmond and Mrs. Thomas Barry starred in A Midnight Marriage, but it was an entirely different play from the piece of the same name in which Florence Bindley appeared at the Grand Opera House to-night and scored an unquestioned personal hit.

Another midnight play that was a novelty to Boston to-night was After Midnight, which was given at Music Hall by a strong company, with Sylvia Hillwell as one of the favorites. The Rogers Brothers in London has one week after this at the Hollis.

De Wolf Hopper and Mr. Pickwick have proved a telling combination at the Tremont, and splendid audiences have been the rule ever since the deferred opening on account of delay in the storm. This Dickens comic opera was a happy

idea, and the hit which Mr. Hopper made as Pickwick is unquestioned. His company is uniformly excellent, and the un-Dickens chorus girls are a delight to the eye.

An English Daisy is in its last week of the successful run at the Globe, and then it will be moved on to New York to play an engagement at the Casino, with the same cast. This is also the last week of the control of the house by Weber and Field, as after this engagement Stair and Wilbur take things into their own hands and open with Superstition.

Mildred Holland is in the second week of her engagement at the Majestic with the production of The Triumph of an Empress. Miss Holland's excellent acting has won much praise and her company is particularly strong.

Escaped from Sing Sing, which Dominick Murray used to play with popularity, still holds the stage with Frederick Montague as star, and to-day it opened what promises to be a prosperous week at the Hub.

There is no question about the great personal hit which Thomas W. Rice has scored in Checkers, at the Boston, and he holds the centre of the stage with deserved popularity. It is refreshing to see a young actor so clever as he, and his applause every night is well deserved. The company gives excellent support, particularly Charles Willard, who is just in his element in a congenial character.

Trapped by Treachery is the play of the week for the stock company at the Bowdoin Square. Charlotte Hunt was welcomed back after an extended absence.

William Faversham gave the first performance on any stage of Mr. Sheridan, at the Park 5, and probably the last, 9, when he ended his Boston engagement. The piece is a romantic comedy in four acts by Gladys Unger, a California writer who has lived in London. She has taken for the time of her play the period in Sheridan's life when he was a widower troubled with debts and a scapegrace son, but ready to fall in love with a young lady named Esther Ogle. She had been destined for the son, but he does not love her. The father takes up a duel which the son's escapades had brought on, and it is natural that he take up his sweetheart. They elope together, and the play ends happily. The comedy has many bright lines, some of them being historic repartee, and the situations are good. Action, however, is too slow, and Mr. Faversham has hardly been fitted with a congenial character.

He struggled manfully, but the contrast with Lord Algy was too great. Mabel Roebuck made a winsome heroine, and Dorothy Dorr was delightful as a London actress at a rival's theatre. Everything that an effective stage-manager could do was done by William Seymour. Mr. Faversham has promptly taken up Lord and Lady Algy for his tour of the New England circuit, and Hilda Spong has resumed her place as leading lady, to remain until Julie Opp is able to return to the stage.

The authorities in Boston found that there was one theatre that was not being used for performances, and so they put that under the ban. The society amateurs to go from the Bijou to the Boston for their charity matinee of Aladdin, which was a wonderfully effective affair, staged with Chinese scenery that was amazing for its yellows and greens and with silk and gold costumes brought from the Far East by returning tourists of the Four Hundred. The chief hits were scored by the Misses Tudor, who had danced at the Vincent Club theatricals before exclusively feminine audiences. This was their first public appearance, and they did splendidly. The final matinee was given to-day.

At the very first meeting of the new Common Council there was quite a lively discussion over theatre construction, and it was evident that the omnivorous councilman proposes to get on an equality with his aldermanic brother so far as tickets are concerned. Heretofore he has been rather out of it, but now he wants "freedom of access to the theatres." Everybody knows what that means. It is to be hoped that Mayor Collins will keep his eyes open.

The city inspectors have been making their rounds of the Boston houses with unusual vigilance, and so far they have reported everything in a satisfactory condition. The State police have been examining asbestos curtains and their manufacture with a view to seeing how they act to prevent fires. There have been a number of letters to the papers from hysterical writers, and it was a pleasure to see Richard Mansfield take up the other side and call attention to the greater safety now possible. Theatres are not the only places where disasters have taken place.

A change in plans has been made, and Viola Allen will go from the Hollis to the Colonial to fill the time originally intended there for Ulysses.

The Sunday Journal, which has made an interesting specialty of theatrical pictures from the very first, is to be changed to a Saturday paper and combined with the Evening News, which is issued by the same paper. This leaves only three Sunday papers in the field.

Joseph Jefferson has added to his holdings of property on Buttrick Bay, and last week papers were passed which gave to him the Edward A. Taft estate, some twelve or fifteen acres of desirable property.

An interesting case came up last week before Judge Burns in the Municipal Court, where Gus Daley, the actor, sued the Western Union Telegraph Company for \$60, two weeks' salary for his wife, whose stage name is Frankie Clark. He sent a telegram from Worcester to New York, telling her to be in Boston the next day, but it was not delivered for twenty-four hours, and when she arrived the place had been filled. A number of interesting points are involved in the suit.

JAY BENTON.

PHILADELPHIA.

Drastic Changes in Theatres—Ben Hur Disbanded—The Light That Failed—Ulysses.

(Special to The Mirror.)

PHILADELPHIA, Jan. 11.

"Of the twenty-five theatres in Philadelphia there are only two that can be rated as fireproof."

This statement was made by the Secretary of the Fire Underwriters' Association, and tells its own story. The special commission appointed by Mayor Weaver to investigate the conditions existing in all places of amusements have reported daily, with the following results, as ordered by the Mayor of the city.

Lycum Theatre.—Closed, because of defective electrical wiring.

Standard.—Closed until new electrical equipment is completed.

Columbia.—Gallery and part of balcony closed, lack of exits.

Chestnut Street Opera House.—Gallery closed, lack of exits, fire escape recommended, many seats ordered out in lower part of house, to widen the aisles, and other minor recommendations.

Chestnut Street Theatre.—Gallery closed permanently, lack of exits, generally dangerous construction, and for general repairs.

Broad Street Theatre.—Removal of many seats, to widen aisles, new fire escapes, etc., full report of defects later.

Walnut Street Theatre.—Sale of gallery seats cut down from 850 to 50, lack of exits.

Forepaugh's Theatre.—Gallery closed for two nights, and as all the defects were remedied, reopened Jan. 9. Seating capacity reduced.

National Theatre.—Gallery and part of balcony closed, defective exits and fire escape ordered improved.

Star.—Platforms removed from gallery, as also chairs and fire escape extended.

Kensington.—Gallery and balcony closed; deficiency in exits.

Grand Opera House.—South half of gallery closed, lack of exits.

Arch Street Theatre.—Gallery closed, lack of exits.

Park Theatre.—Two seats in every row removed, to widen aisles; all rails removed, with many seats in gallery off, reducing seating capacity.

Trocadero.—Sale of seats in gallery restricted

to 150 and three rows of seats in balcony ordered out. Change fire escape.

Keith's Bijou.—One row of seats in orchestra removed to provide for additional aisle space, and exit on east side of orchestra.

Academy of Music.—Seating on steps of aisles prohibited.

Many other changes will be ordered, as the Commission will go over the ground again. Keith's New Theatre, the Auditorium, and the Garrick, built under our new building laws, are supposed to be fireproof. Another new order forbids the sale of admission tickets without seats in all of our places of amusement. "Standing room only" is now a thing of the past. There is also an agitation against women ushers (at the Broad and Park, employed, no doubt, at less cost), as in case of a fire women could not be relied upon to handle an alarmed audience. A bill is now being prepared that will entail large expenses for alterations.

Some of our theatrical managers, dissatisfied with the orders of the Commission in safeguarding orders to insure public life, held a conference yesterday afternoon, with a view of protecting their interests and to protest against some of the ordered alterations affecting their interests. The public is on the side of the Mayor and city officials, and our managers should not forget the licenses for 1904 have as yet not been granted, depending upon the Commission report after a complete examination.

The Broad Street Theatre thus far has escaped city orders, to the surprise of many old theatre-goers. The width between the seats is so narrow that if one person desires to leave, the entire row must assist in his departure. Many alterations have taken place during the past week, and seats have been removed in large quantities, to widen aisles, greatly reducing the seating capacity.

Maxine Elliott, in Her Own Way, is in her second and final week at the Broad, to satisfactory business. Blanche Bates, in The Darling of the Gods, follows Jan. 18, and from the interest already taken, will play a phenomenal engagement.

The Ben Hur organization disbanded here Jan. 9. Company shipped to New York and scenery stored away.

Return engagement of the Prince of Pilsen this evening, at the Chestnut Street Theatre, for a two weeks' stay. Frank Daniels in The Office Boy, follows Jan. 25.

The Light that Failed introduced Forbes Robertson and Gertrude Elliott as stars at the Chestnut Street Opera House this evening for a two weeks' stay to an appreciative audience. It attracts only certain theatregoers, consequently is not a howling success. William Faversham follows Jan. 25.

At the Walnut Street Theatre, Ulysses was put on to-night for two weeks, to fill in a gap, after which it will be put away in camphor. This house is known as the home for musical dramas, thrillers, etc., but Ulysses!

The only drawing card in town is Richard Mansfield's company to-night at the Garrick Theatre, for a two weeks' engagement. The opening week is devoted to Old Heidelberg, every seat occupied (no standing room allowed), with prices 50 cents in the gallery and \$2 for an orchestra seat. Ethel Barrymore follows Jan. 25. Fritz Scheff Feb. 8.

Eugenia Blair, for her second week, moved from the Grand Opera House to the Auditorium, presenting Zaza and Magda, each for three nights and the usual matinee. Every seat sold, but "no standing room" affects the receipts here, which will also be the case everywhere when good attractions are offered. Princess Chic Jan. 18.

The Good Old Summer Time, with George Evans and a large company of entertainers, took the week at the Grand Opera House, and are likely to duplicate the success attained at one of our downtown theatres New Year's week. It is a show that pleases the masses. Under Southern Skies 18. Princess Chic 25.

At the Park Theatre they have raised the gallery prices for night performances from 15 to 25 cents. The reason assigned being the combinations playing here are complaining at the low rate, especially as the balance of the house is offered to societies for benefits throughout the season. Quincy Adams Sawyer opened to-night, to remain three weeks, with sure returns secured by the "Benefit Racket."

The Worst Woman in London returns this week to the National Theatre, with Nora Dunblane and Anne Fairchild in the leading role. It is full of sensations that please melodramatic audiences. At Cripple Creek Jan. 18. The Wayward Son Jan. 25.

The offering of the New Columbia Theatre, under the direction of Stair and Havlin, this week is the big scenic production of The Great White Diamond, with excellent cast and fine scenic surroundings, that pleased a good sized audience. Delay Loving, in His Sister's Shame Jan. 18.

A Little Outcast, with Anne Blanche and True S. James in the leading roles, and excellently supported, is a good drawing card this week at the Star Theatre. A newboy's quintette is one of the special features. To Proud to Beg Jan. 18.

This week's attraction at the Kensington Theatre presents The Game Keeper, an Irish drama, with Smith O'Brien in the leading role, aided by Harry Driscoll, Tony Murphy, Helen Blake, Jeanette Knox, and Baby Brown. Business fair. Darkest Hour Jan. 18.

The Volunteer Organist, with several new features, appeals this week to the patrons of the People's Theatre, and in spite of its many dates here it has always done a fair business. A Desperate Chance Jan. 18. Ninety and Nine 25. Thomas E. Shea Feb. 1.

The installation of a complete new electrical plant in the Standard Theatre, as ordered by the commission of experts, has necessitated closing the house until Jan. 18. Convict 777 will then be given by the stock forces.

Forepaugh's Theatre stock company has a strong drawing card this week in Paul Kaurar, with a cast that equals its original production. George Barber, in the title role, aided by Caroline Franklin, Florence Roberts, Edmund Elton, Arthur Mainland, Edwin Middleton, and Albert Sackett, all of whom deserve special mention. It is beautifully staged and worthy of the excellent returns. This theatre remedied the defects suggested by the Mayor's Commission in two days. Slaves of Sin, Jan. 18.

The German stock company at the Arch Street offer this week Geder Wally—The Story-Telling Aunt, The Heritage, The Wild Cat, and Private Secretary.

Dumont's Minstrels, at the Eleventh Street Opera House, received a clean bill of health from the Mayor's Commission. Attractions unchanged.

Rosstock's Animal Show, at the Palace Exchange, continues in popular favor.

William J. Gilmore announces that he has purchased the property at Eighth and Arch streets, and will erect a \$200,000 theatre on the site, to be completed by Sept. 1. The plans are completed and bids will be received Jan. 14.

Heinrich Conried's Metropolitan Opera Company will give their third representation to-morrow evening at the Academy of Music. Cavalier Rustic and Pagliacci will be the programme.

Joseph will be the soloist at the Philadelphia Orchestra concerts at the Academy of Music, matinee Jan. 15, evening Jan. 16.

S. FERNBERGER.

BALTIMORE.

Earl of Pawtucket and Under Southern Skies—Fire Precautions—Stories.

(Special to The Mirror.)

BALTIMORE, Jan. 11.

Manager Kirke La Shelle presents at Ford's Grand Opera House this week Lawrence D'Orsay and the other members of the New York cast in Augustus Thomas' latest comedy, The Earl of Pawtucket. Mr. D'Orsay has already become so popular in the role of Lord Cardington that comment seems unnecessary. Suffice to say, that his audience to-night found his act-

AT THE THEATRES

To be reviewed in *THE MIRROR* next week:
THE MEDAL AND THE MAID.....Broadway.
LINCOLN.....Irving Place.

Manhattan—The Virginian.

Play in four acts by Owen Wister and Kirke La Shelle. Produced Jan. 5.

The Virginian.....	Dustin Farnum
Judge Henry.....	Scott Cooper
Uncle Howie.....	Harry Holliday
John Taylor.....	Charles Stanley
James Westfall.....	Thomas Wendock
Alexander Carmody.....	Frank Vall
Andrew Dow.....	Joseph A. Maylon
Trampas.....	Frank Campeau
Steve.....	Guy Bates Post
Honey Wiggins.....	Joseph Callahan
Nebresky.....	Bennet Musson
Spanish Ed.....	Frank Seison
Baldy.....	Charles Malles
Shorty.....	Thomas F. Jackson
Educated Simpson.....	John Hammond
Razor Back Charlie.....	H. M. Gannon
Dollar Bill.....	Charles J. Robbins
Barkeeper.....	R. L. Jones
The Bishop.....	Charles H. Gilbert
Frederick Ogden.....	Harry Burkhart
Mrs. Ogden.....	Margaret Leslie
Mrs. Henry.....	Lucy Lovell
Mrs. Hewie.....	Mattie Earl
Mrs. Westfall.....	Elizabeth Hunt
Mrs. Dow.....	Margaret Grey
Mrs. Carmody.....	Maud Gifford
Mrs. Taylor.....	Ella Sothorn
Molly Wood.....	Agnes Ardeck

The Virginian, a play in four acts, founded upon Owen Wister's very successful book of the same name, was presented for the first time in New York, at the Manhattan Theatre, last Monday evening. The audience was very large, and gave evidence of cordial interest in the performance. The leading actor, Dustin Farnum, won a personal triumph, being obliged again and again to come forward in acknowledgment of sincere and genuine applause.

The dramatic incarnation of The Virginian is the handiwork of Mr. Wister and Kirke La Shelle. Though carefully done it has the fault—in common with most dramatizations—of being fragmentary. It would seem that the eyes of the collaborators were too firmly fixed upon the pages of the book, with the result that the main interest of the plot was frequently sacrificed to incident. The accuracy of detail, and the consequent wealth of true atmosphere, is, therefore, the chief value of the play. And this quality in The Virginian is especially worth while because heretofore the West of the dramatic stage has been—except in such rare plays as Arizona—a picturesque and bloody No-Man's-Land. Mr. Wister possesses the knowledge to write of the West with the same photographic accuracy that characterized the late James A. Herne's plays of the East coast. It is safe to say that every "prop" used in The Virginian—with the possible exception of the hangman's rope—has been used by Mr. Wister time and again for business purposes; and he is poet enough, beside, to have frequently looked up from the work in hand to catch the grandeur of far sweeps of plains and distant peaks. In a large degree, Mr. Wister has brought the true West of twenty years ago to the stage.

The scenes of the four acts of The Virginian are laid in Wyoming. The opening act takes place in the ranch-house of Uncle Hewie, upon the occasion of the christening of the Hewie twins. The merry-making described in the book occurs in an adjoining room, while the Virginian and Honey, in another room, perpetrate the practical joke of mixing up the babies. Beyond the introduction of the characters little is accomplished in the first act. It is made clear, however, that Molly Wood, the schoolmistress from the East, is deeply interested in the cow-puncher hero; that he is overwhelmed with love for her, and that Trampas, a skulking villain, intends, because of jealousy, to make their road to happiness as rough as may be.

The second act setting shows the exterior of Judge Henry's ranch-house. Small episodes that have but little bearing on the story take up much of the act, but it ends with an intense, logical and true dramatic situation. To the Virginian is offered, and he accepts, the position of foreman of the ranch. No sooner has he taken the post than the revelation is made that Steve, his closest friend, and his enemy, Trampas, are cattle thieves, and have been placed on the black list by an organization of ranch-owners. This means that they will be pursued, and, if captured, lynched. Judge Henry orders the Virginian to lead the pursuing party. The schoolmistress, her New England prejudices outraged by what seems to her a barbarous plan, is horrified that the Virginian will consent to become the executioner of his nearest friend, Steve. She tries to persuade the hero not to go, and when he replies that it is his duty she declares that if he goes she will never consent to see him again. The Virginian is firm, however, and notwithstanding the great sacrifice that duty demands of him, he takes his place at the head of the lynching party.

The third act is the strongest, yet the quietest, of the four. Up to a point just before its final episode it is absolutely true to life. The cattle thieves, four in number, have been led by Trampas to an unfrequented pass in the mountains, and there they have made camp. While Trampas and one companion are looking after the horses Steve and Spanish Ed are surprised and covered by the Virginian and his men. Steve thoroughly understands what his capture means and prepares to die. There are no heroics, no poetic speeches, no lathos. Steve, led off to meet his death, goes quietly, and with a certain rude dignity and reserve. Spanish Ed breaks down—his imaginative Latin nature conquering him momentarily—but presently recovers himself at a word from Steve. Here was the essence of melodrama shorn of all theatricalism. Having accomplished this "slice of life," the authors now turn to a conventional device. The schoolmistress and Judge Henry suddenly appear in most unpalatable fashion. The Virginian apparently forgets all about Trampas, and stands off guard, talking with the girl. Trampas, ambushed behind a tree, shoots the hero in the back. He falls, and the schoolmistress, bending over him, confesses, in an agony of emotion, her love for him.

The final act takes place in a street in the town of Medicine Bow—and the setting is realistic to the point of extreme ugliness. The Virginian and the schoolmistress are to be married on the morrow. Trampas, accompanied by several companions, rides into town, and the villain announces that after sundown he will "lay for" the hero. The Virginian prepares to meet the emergency in a practical Western manner, but the narrow-minded schoolmistress again brings forward her pitiful prejudices, and declares that she will never marry a murderer. At this juncture Trampas, crazed by drink, fires at the hero and misses. The Virginian returns the fire instantly, and the villain falls mortally wounded.

The schoolmistress at last sees the necessity of doing in Rome as Romans do, and with tardy good sense she surrenders her heart completely to The Virginian.

Dustin Farnum, as has been already stated, won the chief honors of the performance. In appearance, he was an ideal Westerner—stall-wart, strong and with the bearing, almost a slouch, that is characteristic of men who live in Mexican saddles. His manner of speech was no less characteristic; he was sincere at every moment, and never was he other than manly. He was, in a word, The Virginian of the book and a fine representative of the frontier American.

Almost, if not quite, equal to Mr. Farnum in accuracy of characterization and artistic polish were Frank Campeau as Trampas and Guy Bates Post as Steve. Mr. Campeau's assumption of the quiet, sardonic manner, the sneering countenance and the occasional bitter gaiety of Trampas made his impersonation stand out as one of the very best figures of villainy that has been seen lately on the stage. Mr. Post's Steve was wonderfully human, and in the scene just before the hanging he presented a picture of desolation and of mingled stout-heartedness and misery that was appealing in the highest degree. Charles Malles, as Spanish Ed, did a capital bit of work in the same scene. Joseph Callahan was an excellent Honey Wiggins, and Scott Cooper played Judge Henry in the proper spirit of genial dignity. The other male roles were in good hands, especial credit being due to Harry Holliday, as Uncle Hewie, for a sprightly bit of character comedy.

Agnes Ardeck, as Molly Wood, the schoolmistress, had the hopeless task of trying to make interesting and attractive a character that was wholly unlovable, and that was very badly drawn by the co-dramatists. No living man, civilized or savage, could compel himself to love a creature with the heart and mind of the dramatic Molly Wood. Miss Ardeck played the part sincerely and with honest art, but she was not altogether well suited to it, and her efforts to make the heroine worthy of the hero were unavailing. Mattie Earl played Mrs. Hewie with broad, mellow good humor. Lucy Lovell was an agreeable Mrs. Henry, and the other women in the cast were equal to their roles. The stage-management of John Stapleton was excellent. The scenery, costumes and accessories were masterpieces of accuracy.

Empire—Little Mary.

Comedy in three acts by J. M. Barrie. Produced Jan. 4.

The Earl of Carlton.....	Henry E. Dixey
Cecil.....	Fritz Williams
Earl of Plumleigh.....	Walter Eddinger, Jr.
Sir Jennings Pyke.....	M. A. Kennedy
Doctor Tompling.....	Fred Tyler
Terence Riley.....	Arthur Elliott
Delightful Butler.....	Alfred Fisher
A Boy.....	Arthur Herman
Countess of Plumleigh.....	Ida Waterman
Lady Millicent.....	Marie Doro
Eleanor Gray.....	Kathryn Hutchinson
Maria Loner.....	Jessie Busley

The programme of the play, Little Mary, produced Monday night of last week at the Empire Theatre, told the audience that J. M. Barrie was responsible for it; but for that it would have been credited to the Seven Sleepers. The next time Napoleon crosses the liquid Alps it would be advisable for him to take a New York man-about-town with him, in order to save him from purchasing a theatrical gold brick, for that is what Little Mary is. Napoleon, in other words, has been bused by the glamour of a superior name attached to inferior goods. Can it be that there is a conspiracy in London to boom poor plays there, for Napoleon to grab for the American market? Can it be that the conspirators get together, and say:

"Now, this play of Barrie's [or Jones', or Pinero's] is pretty quibsy, and that's a fact; but Napoleon is about due, for his Spring and Summer haul, so we must paper the house with applauders, with instructions when to applaud, when to laugh, when, by an effort, to suppress laughter, when to uproariously laugh, when to call the principals out, when to call the entire company, and how many times to demand the rise of the curtain at the end of acts two and three. Then our friends on the press must be appealed to, to help the good work along. Napoleon never dares to rely upon his own judgment; and press, applause and inextinguishable laughter, with a successful name stamped on the goods, will land him—and our goods—upon the American market."

Distance is as enchanting as time. Little Mary, made in New York, with a new name attached to it, would have half emptied the Empire on its first night at the end of its first act, and only the ushers would have been found after the curtain fell on the second.

"But it's by Barrie, author of The Window in Thrums, The Professor's Love Story, The Little Minister, Quality Street, Sentimental Tommy, and The Admirable Crichton!—so, hang it, man, it must be good! You're prejudiced!"

As if the best of authors never turned out poor work; the best of parents, poor children; the best of springs and summers, poor days.

As a matter of fact, Little Mary is dull. No, ghastly is the word, except for ten or twenty (to be generous) lines of wit and humor, of which this is the best:

The Earl of Carlton: "You're Irish?"
 Moira: "How did ye know that? I didn't tell yer!"

Carlton: "But why shouldn't you tell me?"
 Moira: "Because I think it is a sin to boast."

Little Mary might have done very well as a novelette, with Mr. Barrie's name to it, in the pages of a magazine, but to ask people to pay \$2 to see it as a play is like getting money under false pretenses.

When the curtain fell on the twenty minutes first "act" there was a foolish silence. People looked at one another, and mutely queried: "What is it?" Then the horny handed gentlemen in the last three rows, and the ushers back of them, awoke to their duty—"and they done it." The result was a curtain-call. The end of the second act was only a little better, but this time desperation, plus duty, made that shame-faced curtain rise and fall nine times on nine shame-faced (because in a false position) actors. The third act opened in a deadly dull way, but when it was half over it improved a little, the curtain fell for the last time to hardly a ripple of applause, and the audience looked much older and more listless than when it entered the house, two hours and a half before.

The play was prolonged to two hours and a half by every device known to "smart" managers. The long pauses of the actors in their dialogues, the futile crossings and recrossings of the characters, the amateur "business,"

the terrible twenty and twenty-five minutes waits between acts—to say nothing of the curtain not rising on the first act until twenty minutes to nine, helped to make "a two and a half hours' entertainment," which, honestly presented, would have emptied the theatre before ten o'clock.

The story of the play doesn't deserve more than a few lines, but here it is, in a paragraph of fair length:

Terence Riley is a drooling old Irish chemist, who keeps a shop in London. His shop is seen through his parlor window. To the shop comes the Earl of Carlton, to have filled a prescription. While Riley is preparing it Carlton discovers two or three babies in bunks against the wall. He hides, as twelve-year-old Moira Loney enters from another room and "mothers" them. She discovers the Earl, and tells him that the children are waifs, but that she loves them and cares for them. The Earl is touched, tells her she is a good girl, gets his prescription, pays for it, and exits. The old man then shows Moira two immense volumes, in which is imbedded his life work. She is to have them when he dies, and his end is near. She takes the volumes and sits before the fire reading one of them as the curtain falls. And that is the Richard Brinsley Sheridan ending of Act I.

Act II is the courtyard of Lady Plumleigh's cottage, six years later. Lady Plumleigh is the sister of the Earl of Carlton. She has a son, the Earl of Plumleigh, and a daughter, Lady Millicent. She has also a physician, Sir Jennings Pyke. The Earl of Carlton comes on, a little grayer than in Act one, and a lot of gabble ensues. Nobody is exactly well, so nobody is exactly happy. But the Stormy Petrel has been engaged, to cure all the ills that the flesh in that family is heir to, by Lady Plumleigh. Who is the Stormy Petrel? Why, a sort of younger, English-Irish Mrs. Mary Baker Eddy. She comes, and the Earl of Carlton recognizes her as the little Moira of six years ago. She is to renovate that family's interiors, and she asks for only a month in which to do it. But how is she to do it? With Little Mary's aid, she cries, clasping her Gladstone, in which reposes the tome (not tomb) of Rip Van Winkle Riley, her grandfather, who has been dead—thank—but, no—these three years. End of Act II.

In the third act, everybody is renovated by Moira, the Secretary of the Interior, and nobody knows how it was done. At last, Moira confesses that she did it, with the help of Little Mary. Everybody frowns upon her when she says that Little Mary is in the stomach, that her grandfather spent all his mature years in finding a panacea for all the ills of Great Britain, and that the causes of all those ills were overfeeding and overdrinking, late eating and late drinking; that if England would take care of her stomach, England's stomach would take care of her; that the Victoria Cross, purposely made of iron, on the score of royal economy, and in order that it cannot be hoaxed, would be within reach of every private in the English scullery; and that every Englishman would act like a hero, every Englishwoman like a heroine, instead of greedy trenchmen and women. Moira is ordered from the house, disgraced. All but the Earl desert her. He marries her, or wants to marry her, as the curtain falls.

The last ten minutes of Little Mary is pretty good, but no better than ten thousand unknown writers can make it. Unknown, because only their work is read in the Sunday and weekly papers, and that work is unsigned. But that last ten minutes of mild interest is not an excuse for two hours and twenty minutes of boredom, at \$2 a bore.

The actors made brave efforts to save the piece, but with half an eye one could see that their hearts were not in their work. M. A. Kennedy was an unctuous Sir Jennings Pyke, Lady Plumleigh's physician. Fritz Williams and Walter Eddinger, Jr., as two unlicked cubs, were as interesting as yesterday's papers. The Terence Riley of Arthur Elliott was conspicuous for a Rip Van Winkle beard and a Corkonian intonation, and for nothing else. Fred Tyler, Alfred Fisher, and Arthur Herman call for no comment in their small parts. Marie Doro's Lady Millicent was nice and girlish. Ida Waterman's Lady Plumleigh was good enough. The Eleanor Gray of Kathryn Hutchinson was one of the best bits in the play, when she got half a chance, in the last act; and Jessie Busley's Moira Loney was a heroic essay. Henry E. Dixey never had an opportunity to do any real acting, but he was dressed to the nines, and suggested things. The sets in acts two and three were etchings.

Garrick—Harriet's Honeymoon.

Comedy in three acts by Leo Ditrichstein. Produced Jan. 4.

Elliot Carleton Baird.....	Arthur Byron
Prince Alfred Erwin.....	Henry Kolker
Duncan Cutting.....	Hall McAllister
Rock.....	Thomas A. Wise
Fleck.....	Slidney Mansfield
Dr. Schluter.....	Adolph Jackson
Ferdinand.....	Edward See
Piccolo.....	Charles Hoskins
Lieutenant Von Bern.....	H. Irwin
Sanfieb.....	David Proctor
Herr Real.....	Louis Maeson
Baroness Von Rabenstein.....	Jack Borwits
Frau Miller.....	Lois Hollister
Thunelda.....	Lillie Hall
Frau Knoll.....	Virginia Staunton
Frau Hertig.....	Carolyn James
Della May.....	Kate Lester
Harriet Baird.....	Frances Stevens
	Mary Mannering

At the Garrick Theatre last Monday night a large audience witnessed the first performance in New York of Leo Ditrichstein's latest comedy, Harriet's Honeymoon, with gracious Mary Mannering in the stellar role. The play and the players achieved a moderate success. The onlookers were well amused throughout the performance, and while there were no great outbursts of laughter nor moments of thunderous applause there were constant smiles of appreciation and murmurs of genuine approval.

Harriet's Honeymoon is a compromise between a farce and a society comedy. Mr. Ditrichstein, apparently, has seen much of the work of Clyde Fitch, and in this latest play of his he has sought to imitate the better qualities of that master of detail. The plot is Ditrichstein, but the manner is Fitch. The combination is excellent.

The scenes of the play are laid at Kyrnhalden, a small watering place in the Duchy of Saxenhausen. To this quaint and picturesque place come Mr. and Mrs. Elliot Carleton Baird, of New York, on their wedding journey. The wife, Harriet, is of a sentimental nature. The husband is a cool-headed business man, who must needs read the stock quotations before eating breakfast, and who never fails to cable his brokers at least once a day. Naturally the ill-assorted pair have many disagreements, and a quarrel of large

proportions results from the wish of Harriet to remain at Kyrnhalden, and the desire of her husband to proceed on to a city that contains a telegraph station. Baird wins his point, but when ready to depart he discovers to his horror that he has lost his pocket-book containing his passports and all his money. The landlord insists that his bill be paid. In his dilemma Baird's old college lark-loving spirit returns to him, and he proposes that Harriet and he shall assume to be an Italian prima donna and her manager, and attempt to raise funds by giving a concert. Meanwhile rumors have come to Kyrnhalden that Prince Alfred Erwin, of Saxenhausen, has eloped with a famous Italian soprano of the Court Theatre. The local police inspector receives instructions to look out for the pair, and if he finds them to send the Prince home by force and to escort the lady over the border. Close upon these tidings comes the Prince himself—minus the soprano—but in possession of Baird's pocketbook, which by chance he picked up. When called upon to register, he, to preserve his incognito, sets himself down as Elliot Carleton Baird. At his first glimpse of Harriet he falls in love with her, and, realizing that the two Americans are playing some sort of an amusing game, he enters into it, and offers to play the accompaniments at the concert. The gossips at the hotel, including a female journalist from New York, leap to the conclusion that Mr. and Mrs. Baird are the runaway Prince and singer, and the curtain of the first act falls upon a most humorous scene of mistaken identities.

The second act setting shows the exterior of the hall in which the concert is being given. Harriet has made a hit with her singing; the Prince grows every moment more ardent in his love, and Baird is delighted over the pecuniary success of the enterprise. Harriet, however, tires of the game; and, furthermore, the attentions of a Baroness to her husband make her wildly jealous. At this point the police inspector, with several assistants, swoops down upon the place and kidnaps the mystified Baird. The third act takes place in a forest near Kyrnhalden, and contains but one important episode. With Baird out of the way the Prince grows bold in his attentions to Harriet, and, revealing to her his identity, begs her to escape with him. This development awakens Harriet to her real appreciation of and love for Baird, despite their misunderstandings. She repulses the Prince, and while he is pleading with her Baird reappears—having escaped from his captors and made a dash for liberty through the woods. After a little scene of real dramatic strength explanations are made, the Prince surrenders himself to the police, and the honeymoon pair fall happily into each other's arms.

Miss Mannering's impersonation of the heroine was graceful, womanly and sincere. She was always graceful and exceedingly attractive, and in her serious scenes her acting was especially delightful. Arthur Byron gave another evidence of his sound abilities in the matter of characterization by playing Baird—a Willie Collier role—in a brisk, humorous and thoroughly artistic fashion. Henry Kolker, as the Prince, was graceful in manner and thoroughly well bred in speech and in appearance. Thomas A. Wise made Rock, the police inspector, a very laughable person, but he was not sufficiently German. Adolph Jackson was a capital Dr. Schluter, proprietor of the hotel and springs at Kyrnhalden, and Edward See made the most of the role of Ferdinand, the head waiter. Louise Hollister played the Baroness von Robenstein with proper haughtiness; Frances Stevens was particularly successful as the bright, impertinent, energetic newspaper woman, Della May, and Lillie Hall was a very amusing Frau Miller.

CURRENT AMUSEMENTS

Week Ending January 18.

ACADEMY OF MUSIC—Way Down East—5th week—35 to 42 times.
 AMERICAN—Our New Minister—7th week—50 to 58 times.
 BELASCO—Henrietta Crossman in Sweet Kitty Bellairs—6th week—36 to 42 times.
 BROADWAY—The Medal and the Maid—1st week—1 to 8 times.
 CARNegie HALL—Musical Entertainments.
 CASINO—Paula Edwards in Winsome Winnie—7th week—46 to 53 times.
 CIRCLE—Vaudeville.
 CRITERION—The Other Girl—3d week—16 to 22 times.
 CRYSTAL GARDENS—Closed.
 DALYS—My Lady Molly—3d week—8 to 15 times.
 DEWEY—Thoroughbred Burlesques.
 EDEN MUSEE—Figures in Wax and Vaudeville.
 EMPIRE—Little Mary—2d week—9 to 16 times.
 FOURTEENTH STREET—Robert Emmet—3d week—18 to 25 times.
 GARDEN—Eleanor Robson in Merely Mary Ann—3d week—16 to 22 times.
 GARRICK—Mary Mannering—2d week—9 to 16 times.
 GRAND OPERA HOUSE—A Country Girl.
 HARLEM OPERA HOUSE—E. H. Sothorn in The Proud Prince.
 HERALD SQUARE—Sam Bernard in The Girl from Key's—11th week—75 to 81 times.
 HUDSON—Marie Tempest in The Marriage of Kitty—7th week—50 to 57 times.
 HURD and SEAMON'S—Vaudeville.
 IRVING PLACE—German Stock company in German Drama—16th week.
 KEITH'S UNION SQUARE—Continuous Vaudeville.
 KNICKERBOCKER—Anna Held in Mam'elle Napoleon—4th week—33 to 39 times.
 LION PALACE—Vaudeville.
 LONDON—City Sports.
 LUXEM—William Gillette in The Admirable Crichton—9th week—58 to 64 times.
 LYRIC—Bertha Gailand in Dorothy Vernon and Haddon Hall—25 times plus 9 to 16 times.
 MADISON SQUARE—Closed.
 MADISON SQUARE GARDEN—Automobile Show opens Jan. 16.
 MADISON SQUARE ROOF GARDEN—Closed.
 MAJESTIC—Babes in Toyland—14th week—113 to 120 times.
 MANHATTAN—The Virginian—2d week—13 to 15 times.
 MENDELSSOHN HALL—Musical Entertainments.
 METROPOLIS—Soldiers of Fortune.
 METROPOLITAN—Opera company in Grand Opera—8th week.
 MINER'S BOWERY—Gay Masqueraders.
 MINER'S EIGHTH AVENUE—Troader Burlesques.
 MURRAY HILL—No Wedding Bells for Her.
 NEW AMSTERDAM—Mother Goose—7th week—48 to 55 times.
 NEW GRAND—Hebrew Drama.
 NEW STAR—The Wayward Son.
 NEW YORK—Chauncy Olcott in Terence opens to-night.
 OLYMPIC—Al Reeves Big Show.
 ORPHEUM—Vaudeville.
 PARADISE ROOF GARDENS—Closed.
 PASTOR'S—Vaudeville.
 PEOPLE'S—Hebrew Drama.
 PRINCESS—Kyrle Bellew in Raffles, the Amateur Cracksman—12th week—62 to 66 times.
 PROCTOR'S FIFTH AVENUE—The Order.
 PROCTOR'S FIFTY-EIGHTH STREET—The Sign of the Four.
 PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
 PROCTOR'S 125th STREET—The Fatal Card.
 ST. NICHOLAS GARDEN—Closed.
 SAVOY—Glad in It—3d week—18 to 25 times.
 TERRACE GARDEN—Closed.
 THALIA—Hebrew Drama.
 THIRD AVENUE—His Sister's Shame.
 WALLACE'S—The County Chairman—8th week—50 to 60 times.
 WEBER and FIELDS—Whop-Dee-Dee and Waffles—17th week—125 to 135 times.
 WEST END—Savage English Grand Opera company.
 WINDSOR—Hebrew Drama.
 VAUDEVILLE—Candida—18 times plus 1 to 8 times.
 VICTORIA—Dockstader Minstrels—2d week—8 to 15 times.

The other roles were, without exception, in capable hands. The comedy was mounted prettily, though by no means extravagantly, and the stage-management was good.

Daly's—My Lady Molly.

Musical comedy in two acts. Book by G. H. Jessop, music by Sydney Jones.

Captain Harry Romney	Sidney Deane
Lionel Bland	Ray Youngman
Sir Miles Coverdale	David Torrence
Mickey O'Dowd	Richard F. Carroll
Landlord	Luke Martin
Head Waiter	Francis Motley
Head Groom	Edward Chappell
John Romney	John Henderson
Lady Molly Martindale	Vesta Tilley
Maureen	Alice Judson
Alice Coverdale	Anna Boyd
Mademoiselle Mirabeau	Orlana Worden
Owen	W. J. Morgan
Lacy	Amey Lesser
Allison	Belle Robinson
Roper	Arthur Rice
Martin	E. Matthews

Not until the eighteenth century English grooms, hunters, country girls and maid servants got together, to assist Adele Ritchie in her song, descriptive of how one of her paternal forbears played young Lochinvar to one of her maternal ancestors, and broke into her chamber, making a bundle of her and carrying her off, as she supposed to be carried off by her lover, did the audience gathered at Daly's last Tuesday night to witness My Lady Molly, wake up.

It was not the comedy that awakened them, nor any number in it, but Adele Ritchie's dancing. No such poetry of motion has been seen at Daly's since Rosina Vokes' day, nor in New York since Mrs. John Drew's Mrs. Malaprop floated across the stage, suggesting also the dancing of Henry Clay Barnabee twenty-five years ago, at the Fifth Avenue Theatre, in the harem scene in Fatanita. When Miss Ritchie glided among the girls seated in the courtyard before the Coverdale arms, and then out, and in and out, and in and out again, managing her Dresden china dress so artistically that it never touched one of the seated girls, and swayed like a lily on its stem when caressed by Summer zephyrs, to the best music in the comedy, she ceased to be a woman, to become a lyric. She was worthy of a Villon, Mat Prior, Præd, Locker, or Dobson villanelle, or a brilliant passage from the Oriental pen and ink of the ever to be mourned prince of dramatic and art critics, gentle Théophile Gautier. Miss Ritchie had to repeat that dance four times. Then the audience lost interest, until Vesta Tilley sang "Algy," which she had to sing over and over again.

Apart from those incidents, pretty costumes, fair looking girls, and ditto first-act scenery, there isn't anything over which even a tender hearted writer may grow enthusiastic, for there is hardly any melody in the score, and no originality, nor even novelty, in the book. Vesta Tilley seemed to have been "dragged" into the comedy, for she was about the dimmest star that ever twinkled in Daly's. Miss Ritchie's role was much the starriest, and that is saying little.

The plot is slender. My Lady Molly arrives at an inn, and "disguises" herself in her lover's (Captain Romney's) regimentals. He doesn't know that she is Lady Molly, and is about to spit her on the point of his rapier like a lash, when he is prevented by his servant, Mickey O'Dowd, from so doing. Mickey is supposed to be humorous, with the Irish jokes and repartee of Boucault, Barney Williams, and Billy Florence. He is also supposed to sing. Others were, too. The hero, Captain Romney, had a voice, but only a song and a half went to him.

Why My Lady Molly ever had a long run in London is a mystery—unless it had the "run" for the American market, as New York has many "runs" for touring purposes. Adele Ritchie, Vesta Tilley, and Richard F. Carroll had the principal parts, and all three worked hard to command success, but it was love's labor lost. The audience tried hard to enthrall, but couldn't.

There were many empty seats when the curtain rose, and many more before the last act was half over.

The setting of the second act—a ballroom scene—must have been worth, at least, \$75. It was the shabbiest and most shop-worn ever seen in a first-class theatre. Literally, there were holes in it, and it recalled "the swell interiors" in the Bowery melodramas of twenty-five years ago, chandelier and all.

And \$2 a seat.

New York—Terence.

Comedy-drama from a novel by Mrs. B. M. Croker, dramatized by Mrs. Edmund Nash Morgan. Produced Jan. 5.

Terence	Chauncey Olcott
Sir Greyville Fanshawe	Harry Hanscombe
Captain Lovell	H. S. Northrup
Simon Pouchette	George Cook
Pat Ryan	Matt B. Snyder
Tim O'Brien	George Brennan
Hogan	C. N. Schaeffer
Danny	Dolly Ford
Connie	Blanche Alexander
Maureen D'Arcy	Adelaide Keim
Lady Fanshawe	Amanda Wellington
Mrs. Malpas	Rose Snyder
Lady Flahs	Edith Miller Cook
Mrs. O'Hara	Elizabeth Washburne
Mad Sheila	Mary Moran
Judy	Eugenie Forde

Chauncey Olcott, known for many years as "the idol of Fourteenth Street," has said adieu to that thoroughfare, and last week made a bid for recognition on Broadway. Whether his old-time adherents will find the new surroundings congenial or not remains to be seen. The enthusiasm on his opening night was as nothing compared to the shouts of approval that used to be heard at the old Fourteenth Street Theatre on an Olcott first-night. Even the gallery gods seemed to feel the reserve that distinguishes the average Broadway audience, and gauged their applause accordingly.

In making his Broadway debut, Mr. Olcott presented for the first time in this city a new play called Terence. It is a dramatization by Mrs. Edmund Nash Morgan of a novel by Mrs. B. M. Croker. While it contained all of the elements that seem inseparable from the average Irish play, an attempt has been made to "elevate" it above the general run of Irish dramas. There is only one character that is distinctly unrefined, and he is the inevitable assistant villain, who is willing to do anything for a few pounds. Many of the characters are English, and this gives Mr. Olcott's brogue a chance to stand out all the more prominently. Maureen D'Arcy, the heroine, is supposed to be an Irish girl, but she had evidently been educated abroad, as she had no trace of an Irish accent.

The story of Terence is the same as that of a hundred other Irish plays. There is the same long-suffering hero, whose wrongs are righted before the final curtain; the scoundrel lawyer, who tries to do him out of his es-

tates; the sub-villain, who stops at nothing; the warm-hearted girl who sticks to the hero through thick and thin, even after he is supposed to be dead; the comedy old woman, and, of course, the children, without which no Olcott play would be complete. Terence is a broth of an Irish boy, who has been to India, and fought in the war there. He returns to Ballybeg, his native place, and takes a position as a coach-driver, in order to keep an eye on Simon Fulcher, a lawyer, who has in his keeping papers proving that Terence is the rightful heir to vast estates left by a long line of ancestors who belonged to the Irish aristocracy. No one recognizes Terence as a Desmond, and he is forced to submit to innumerable snubs from those who consider a coachman beneath them in the social scale. He stops a runaway horse, and at the same time falls desperately in love with Maureen D'Arcy, an heiress. He saves Maureen's sister from disgrace, by allowing one of the villains, an English officer, to put blame on his heroic shoulders. In the last act everything is straightened out as usual, and the curtain falls on Terence and Maureen in one of those heart-to-heart embraces that is made doubly interesting by the fact that Mr. Olcott sings his declaration of love right into the eyes of his colleen.

The only novel bit of business in the play was in the last act. Terence is hiding in a room, at the left side of the stage, when Maureen enters. Instead of rushing out and folding her to his bosom in the centre of the stage, he reaches out and pulls her into the room, where the endearments are supposedly gone through with in private. While this trick caused the biggest laugh of the evening, it was a pity to deprive the audience of the anticipated pleasure of seeing the meeting between the lovers after their long separation.

Mr. Olcott has improved considerably in his acting since he was last seen here. His singing voice is as good as ever, and he used it to advantage in four new songs called "My Old Dear Irish Queen," "The Girl I Used to Know," "My Sonny Boy," and "Tick-Tack-Toe." The last-named song is a pretty little conceit sung to children, and it was warmly endorsed. Adelaide Keim played Maureen in a way that lifted her head and shoulders above the rest of the women in the cast. Except for the fact that she made no attempt to speak with an accent, her performance was in every way admirable. She is pretty and vivacious, and has a voice that is very musical. Her reception showed that she had many friends in the audience, as her splendid work with the Proctor Stock company has made her a warm favorite in New York. Elizabeth Washburne was excellent as Mrs. O'Hara. Her brogue had almost the true ring, and she played capitally. Amanda Wellington was a stately and dignified Lady Fanshawe. Rose Snyder as Mrs. Malpas, Edith Miller Cook as Lady Flahs, Mary Moran as Mad Sheila, and Eugenie Forde as Judy, were fairly good. Augustus Cook was the arch-villain, and he played in his usual careful, artistic way. Matt B. Snyder, as Pat Ryan, used his fine brogue with good effect. H. S. Northrup, as Captain Lovell, played a thankless part very well, indeed. C. N. Schaeffer, as Hogan, the tool of Fulcher, was appropriately villainous. The two children, Dolly Ford and Blanche Alexander, were very "cute." The scenery and effects are very handsome, a passing-cloud effect in the first act being especially good. Mr. Olcott will remain on Broadway until further notice.

Grand—A Midnight Marriage.

Melodrama in four acts by Hal Reid. Produced Jan. 4.

Alice Alston	Florence Bindley
James Van Austen	George S. Probert
Matthew Van Austen	George O. Morris
Bert Harding	Bliss Cooper
Bill Stockton	Donald Harold
Jan Scott	Emile Collins
Ole Swanson	M. W. Hale
Alderman McElyan	Arthur James
Policeman McFadden	Walter Warren
Jenkins	Bernard McGuire
Kate Stockton	Nettie Bourne
Mother Cordova	Evelyn Haven
Mrs. Annie Alston	Sina Huggins
Mrs. Matthew Van Austen	Mrs. Nell Warner
Bridget O'Hooligan	May Thompson
Sara Cameron	Amy Warden
Ruth Stockton	Mary Burroughs

Florence Bindley appeared at the Grand Opera House last week in a new melodrama from the pen of Hal Reid, and scored a distinct success. A Midnight Marriage is above the ordinary run of melodramas, and gives Miss Bindley abundant opportunity to display her talents. She carried the audience with her from curtain to curtain, and the opinion of the patrons of the Grand on leaving the theatre was that Miss Bindley ought to have a successful season on the road with this vehicle.

The story concerns the adventures of Alice Alston. We first find her in a Bowery music hall singing to support her aged mother. Here she meets Jimmy Van Austen and his cousin, Bert Harding, a man of bad character. Jimmy marries Alice in the music hall at midnight, thus losing his inheritance. Bert tries hard to wreck the lives of Jimmy and Alice, but in the end Alice is welcomed at the home of the Van Austens, and all ends happily.

Miss Bindley rendered several songs delightfully. George S. Probert, as Jimmy Van Austen, did some very clever work, his drunk scene being particularly effective. George O. Morris, as Mr. Van Austen, was natural. M. W. Hale had a good Swedish part. May Thompson, as Bridget O'Hooligan, made merry and got drunk in every act. Nettie Bourne was the adventuress. Her best work was done in the last act. Mary Burroughs was charming in a child part.

Third Avenue—Too Proud to Beg.

Melodrama in four acts. Produced Jan. 4.

John Carr	Fred Eckhart
Inspector Sharp	A. B. Lynde
Mark Klaw	Ed West
Myers	Frank H. Swain
Veders	Jake Simons
Isaac Blum	C. F. Lorraine
Pedro, a dog	Arthur Boylan
Willie Carr	Mildred Boylan
Vera Carr	Clarence Dull
Spike, a tough	F. E. De Pung
Billings, a tough	Henry King
Dawson	Marie Nelson
Police	St. George Hussey
Nellie Carr	Estella Vincent
Bridget O'Book	Stella Boylan
Maud Quigley	
Mother Beal	

Too Proud to Beg is Lincoln J. Carter's latest thriller. It was seen last Monday night at the Third Avenue Theatre by a tremendous audience, and applauded to the rafters. It is the story of the trials and tribulations of John Carr, a detective, pursued with hatred by Inspector Sharp, who tells his wife that he is untrue to her.

Mrs. Carr accuses her husband; the husband denies it, John is almost burned to death in a great fire scene in a Chicago oil factory, is saved, his wife is persecuted by the

Inspector, who wants to marry her, thinking John dead, and just as he is about to do it, John appears, saves his wife from becoming a bigamist, and he and their two children are happy.

It seems to have been suggested by The Two Little Waifs, which was suggested by The Two Little Vagrants. Fred Eckhart was a handsome and forceful John Carr. Mamie Nelson, as Nellie Carr, his wife, was effective in an emotional manner. Arthur and Mildred Boylan, as their children, were clever. A. B. Lynde was the wicked Inspector Sharp. St. George Hussey was loud and telling as Bridget O'Book. Ed. West, F. E. De Pung, Frank H. Swain, C. F. Lorraine, Jake Simons, Jack Mason, Clarence Dull, Henry King, Estella Vincent, and Stella Boylan, all deserve praise for conscientious work.

West End—Grand Opera.

Puccini's Tosca was given its first performance in English in New York at the West End Theatre last Monday evening by the Henry W. Savage English Grand Opera company. W. Beatty Kingston, the English author and critic, furnished the libretto for the work. The Sardou drama in its English version yields a charm and dramatic intensity to this beautiful composition. The mounting of the opera was in good taste and the audience was delighted, which means another triumph for Mr. Savage. Gertrude Hennyson as Floria Tosca was graceful, pretty, and in the emotional scenes revealed an unexpected histrionic ability. She has never sung better. In the third act she and Winifred Goff were exceptionally effective. Mario Cavaradossian was well interpreted by Joseph Sheehan. He possesses a rare tonal quality of voice that is always pleasing. Winifred Goff in the character of Baron Scarpia was clever in action, and his rich, pure voice had full play. Francis Boyle in the character of a Sacristan acted and sang with a becoming repression that he sometimes lacks in other roles. The other parts were adequately filled. The other opera of the week was Lohengrin, presented Tuesday evening and at alternate performances. Pietro Gherardi sang the title-role and made a clever Knight of the Grail. Jean Lane Brooks was pleasing in appearance as Elsa and her voice revealed purity and strength and showed artistic control. Ortnund was sung by Rita Newman. She delighted her audience. Francis Boyle as King Henry and Remi Marsano as Telramund did their usual creditable work. Owing to the change in the management of the theatre this is the final week of the English opera season. The operas will be Tannhauser, Bohemian Girl, Faust and Il Trovatore.

Fifty-eighth Street—Uncle Tom's Cabin.

Al. W. Martin's \$30,000 production of Uncle Tom's Cabin attracted very large audiences last week. Mr. Martin has certainly given the old play a fine equipment, and as it is presented by a clever company, it makes a very pleasing entertainment. It is a big production in every way, and it is not to be wondered at that Mr. Martin has been so successful with this perennial money-maker. Frank Leo as Uncle Tom, Lou La Claire as Marks, Charles Haight as Legree, Laura Dean as Eliza, Elsie Denham as Eva and Florence Ockerman as Topsy, made up a cast that would be hard to beat. Between the acts there were good specialties by Helen West, contralto; William C. Williams, baritone, and a cake-walk by colored experts. Songs and dances scattered through the play made it doubly interesting. This week's attraction is The Sign of the Cross, with Walter Edwards.

Metropolis—Joshua Whitcomb.

A successful revival of Denman Thompson's comedy drama, Joshua Whitcomb, marked last week at the Metropolis. This popular play evidently has lost none of its attractive power, and it had an enthusiastic reception. Archie Boyd enacted the title-role with all his well-known genial humor, and his Uncle Josh was a highly successful characterization. Richard Nesmith, as Cy Prime, was also very good, and Walter Gale made a hit as Frederick Dalby. The singing and dancing specialties of Annie Thompson and Lillian Sinnott were warmly applauded. The company also comprised Hector Dion, Tom Collins, Harry Earle, Joe Dickinson, John Brown, Joe Gross, Maggie Breyer, Marie Curtis, Bessie Graham, and Isabel Walker. This week, Soldiers of Fortune.

New Star—At Cripple Creek.

The usual large crowds flocked to this house last week to see Hal Reid's powerful melodrama, At Cripple Creek. The play depicts Western life, and credit must be given to each member of the cast for the excellent manner in which they played. Thomas J. Tempest as Joe Mayfield gave a manly interpretation of the hero, while George Holt as Mattin Mason and Collin Varrey as Manuel Elvaraz made a good pair of villains. Ted Griffin gave a good performance as Waketa, displaying with great force the peculiarities of the Indian. Others who did well were Harriet Davis as Ann Marbury, Irene Timmons as Maggie Mason, and Baby Virena as Little Totto. The Wayward Son is this week's attraction.

Victoria—Dockstad's Minstrels.

Lew Dockstad and his minstrel company were seen for the first time in Manhattan Borough last week, presenting the same entertainment that was shown last Summer at Manhattan Beach, which was fully reviewed in THE MIRROR at that time. Lew Dockstad and Carol Johnson are the chief entertainers, and the company is large and well drilled.

At Other Playhouses.

BELASCO.—Henrietta Crossman continues prosperously in Sweet Kitty Bellairs.

HUDSON.—The Marriage of Kitty will be succeeded here on Jan. 18 by Robert Edeson in Ranson's Folly.

CASINO.—Winsome Winnie will give way next week to An English Daisy.

KNICKERBOCKER.—Following Anna Held next week will be seen Olympe, in which Amelia Bingham will appear.

LYRIC.—Dorothy Vernon, of Haddon Hall, has but this week at this house. It will be followed by Ada Rehan and Otis Skinner in repertoire, The Taming of the Shrew being the bill for the first week.

MADISON SQUARE.—This house will be opened next Monday with James K. Hackett's

company, headed by W. H. Thompson, in The Secret of Policciholla.

AMERICAN.—Ralph Stuart and Jessamine Rodgers, in By Night of Sorrow, will succeed Our New Minister next Monday night.

MURRAY HILL.—No Wedding Bells for Her is this week's attraction.

THE SAVOY NOW RESEMBLES.

When Sydney Rosenfeld lectures, next Sunday night, at the Savoy Theatre, he is likely to convince everybody that that theatre will cease to be the Savoy next month, when it becomes the Century Theatre, devoted to native authors and the national drama, whenever obtainable; and to the best of the authors that have passed, but whose works have not passed with them, when not. Mr. Rosenfeld said to THE MIRROR last night:

The Century Theatre will open, about the middle of February, with Much Ado About Nothing, the title of which in no way suggests the work which we are pledged to do—I say that to forestall the funny man, Jessie Millward will be the Beatrice, and the Benedick—no, I must not tell his name yet, but it is that of a well-known star. I am in honor bound not to divulge it until his present tour is over, and he begins to rehearse with us.

I told THE MIRROR readers last week that I had many of the best known people in the profession in our company, and, in addition to Jessie Millward, here they are: Edith Ellis Baker, Lizzie Hudson Collier, Ann Warrington, Carlotta Nilsson (the young actress that made such a pronounced impression with Mrs. Fiske in Hedda Gabler at the Manhattan in the beginning of the season), Florence Kahn, Elouina Oldcastle, Augusta Gardner, May Davenport Seymour, Tyrone Power, Boyd Putnam, Clifford Leigh, Henry Stockbridge, Frank Hatch, Charles Kent, Robert Paton Gibbs, William Herbert, Sheridan Tupper, George Boniface, and Edward M. Ellis. In addition to those, we have five other actors of the first magnitude, two of them (a man and a woman) stars.

Among the plays that I have accepted, or may accept, are works from William Dean Howells, Mark Twain, Sydney Rosenfeld, Willis Steel, Marguerite Merrington, John Ernest McCann, and Edith Ellis Baker.

The Savoy will be the Century Theatre until our own theatre is finished, within a year, as Herts and Talant, the architects, are busy on its plans, and the site has been procured. I have the best wishes of the present Savoy management.

Once more, about the prices: The highest priced seat will be only a dollar and a half; practically the entire balcony for a dollar a seat, and fifty cents for the gallery, all reserved; that is, the buyer of a gallery seat will have the seat he buys, and will not have to fight and scramble for it.

I shall make frequent changes—every month, or five weeks, a new play, or a new bill, even if the play is as old as Lope de Vega or Shakespeare. I may do Christopher Marlowe's Jew of Malta, the first two acts of which are worthy of Shakespeare, and which started Shakespeare on his Merchant of Venice. There is fine material in Marlowe's Edward the Second, too; but his Tamburlaine is too royally extravagant for this practical age. Marlowe was a jewel, second only to Shakespeare, and should not be allowed to remain between the covers of a volume.

Many of my reanimations will be the fine old Wallace successes, among them, Ours. A well known writer will furnish a dedicatory poem, to be read by Florence Kahn, in a long, Sapphic robe, before the play begins on the opening night. William Winter may consent to compose the poem. Miss Kahn will not be in the cast of Much Ado.

During the summer we will do real light operas and operettas, the music of which will be music; and the books, dramas—real plays, by real librettists. That will be from June to September, while the regular company is in Chicago and other cities.

I shall read every play submitted long enough to convince myself of the justice or injustice of the verdicts of my play readers. Many play readers are playwrights, and there are one or two playwrights and readers who do not care to see new writers succeed, so when I get a verdict on a new play of "conventional," "absurd," "crude," or "amateurish," I shall look into the play that got that verdict to see if it deserved to get it.

I am doing that very thing now. I read two acts of a four-act play, last Friday, by a man who has been writing for over twenty years here in New York for the stage and press, and was delighted with them. Being busy, I passed it over to two of my readers. Their verdict was "conventional." That won't be the verdict until I have finished it, for there is not a conventional drop of blood in that writer's noddle.

That is what other managers ought to do: not rely wholly upon the verdict of their readers. Why, nearly every publisher in London refused Vanity Fair, until Thackeray was about to pitch it (or himself) in the Thames; and every publisher in New York and Boston refused Dunn's "Two Years Before the Mast," which has been selling for sixty years, until William Cullen Bryant literally compelled Harpers to publish it. I could give you a list as long as my arm of successful plays that were refused by dozens of managers and stars; so I don't think that any potential success is going to get away from me, on snap, envious or malicious judgments.

I have no small feeling at all when it comes to selecting a play, for I would take a good play from the devil himself, much as I dislike him and his methods and work.

One thing more: We are to treat our actors as comrades and friends, not as servants and employees.

SAID TO THE MIRROR.

T. H. WINNETT: "I see by this and last week's MIRROR that a company is playing A Runaway Wife in the East. As I am sole agent for this play, and as these parties have not secured this piece from me, I would state that they are pirating the same without my authority. I also notice the Hilda Tucker company is pirating the play entitled The Maid of the Mill without my authority, as I am sole agent for this play, and they never secured any rights from me for this attraction."

THE STOCK COMPANIES.

Owing to the illness of Laura Alberta, of the American Stock company, Chicago, Teresa Dale assumed the leading role in Fabio Romani. The part was given to her at 11.30 A.M., and she played it that afternoon.

Frederick Emelton has joined the Baker Theatre Company, at Portland, Oregon. Mr. Emelton is an Australian actor, who has been in this country several years with prominent players.

Duina Marlon and Grace Ferrard were re-engaged with the Dixon Stock company, after spending the holidays in Chicago.

Smokers

Horsford's Acid Phosphate relieves Depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

VAUDEVILLE

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Frederick Bond and company head the bill in *My Awful Dad*. The other entertainers are Mr. and Mrs. Mark Murphy, George Wilson, Howard's dogs and ponies, Harry Le Clair, Mary Desmond, Pantzer Trio, Smith and Fuller, La Vine and Croas, John Hoy, Klein and Clifton, Haidabura Troupe, Mitchell, and the biograph.

Tony Pastor's.

Callahan and Mack head the bill and Tim McMahon and Edythe Chappelle are a special attraction. Others are the Adonis Trio, Mudge and Morton, Charles B. Lawlor and daughters, Three Madcaps, Mullen and Correlli, Welch Brothers, the Savoy, Doll and Burden, Chris Lane, Professor Donar, the morrisopticon, and the vitagraph.

Proctor's Fifth Avenue.

The Idler, by Haddon Chambers, is this week's play, with Malcolm Williams, Lotta Linthicum, Gerald Griffin, Joseph Egerton, Alice Gale, John Westley, Rose Stuart, Loretta Healy, Albert Roberts and others in the cast. The olio embraces James B. Donovan, Honey Sisters, Eddie Mack, Brummell and Kimberley, Si Stebbins, and the kalatechnoscope.

Proctor's 125th Street.

A revival of *The Fatal Card* is this week's bill. The cast includes Paul McAllister, Florence Reed, Jessie Bonstelle, George Friend, Sol Aiken, Julian Reed, H. Dudley Hawley, Bessie Lestina, Verner Clarges, Margaret Kiker, Edwin Fowler, Donald Kimberley, Albert Howard, Duncan Harris, Cecylie Mayer, William Cullington and others. The vaudeville features are Fields and Ward, Carita and company, Rano's dogs, John Healy, and the kalatechnoscope.

Proctor's Twenty-third Street.

George Primrose and the Foley Brothers head a bill including T. W. Eckert and Emma Berg, Madame Emma's pets, the Village Choir, Hutchinson and Bainbridge, Howe and Harrington, Baby Lund, Bush and Gordon, Lucy Monroe, Ransetta and Belair, Mr. and Mrs. Larry Shaw, Hornmann, Fisher and Johnson, and the kalatechnoscope.

Weber and Fields'.

The all-star stock company continues to present *Whoopee-De-Do*, with Lillian Russell, Peter F. Dailey, Louis Mann, John T. Kelly, Evis Peterson, Carter De Haven and others in the cast.

Circle.

Blind Tom, the famous negro pianist, and Mary Norman, the society caricaturist, are the stars of a bill embracing Laura Comstock and company, Bailey and Madison, Mr. and Mrs. Allison, Hoy and Lee, Billy S. Clifford, the Sander Trio, and the vitagraph. Marcel's Art Studies are a special feature, holding over for a second week.

Hurtig and Seamon's.

Victor's Royal Venetian Band heads a bill embracing Edmund Day and company in *Shipmates*, Monrose Troupe, Bedini and Arthur, Jules and Ella Garrison, James Richmond Glenroy, Louise Brehany, and the vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Marshall P. Wilder was the star of the bill, and he delivered his jokes and imitations with his usual success. He had a few new jests, but his monologue for the most part is very familiar. Beatrice Ingram and Edwin Nicander, recruits from the legitimate, were seen for the first time here in a sketch called *Strictly Business*, written by Jerrold Sheppard. Mr. Nicander played a young German lawyer, who has charge of the estate of a young woman with whom he is in love. Being poor and bashful, he hesitates about proposing to her, so she resorts to two disguises in order to encourage him. She brings him around at last, and they are happy in the end. The sketch affords Miss Ingram opportunity to shine in the character part of an English slave with a cockney accent, and also gives her a chance to display her figure in male attire. She made an excellent impression in the two characters as well as in the straight part of the society girl. Mr. Nicander's German dialect was fair and he played with much spirit. Many of the lines in the sketch are good and it seemed to please the audience exceedingly. The Sisters Gausch, two very clever acrobats, made their American debut with much success. They work almost exactly as men do, and accomplished the most difficult feats with an ease and grace truly remarkable. They are nice, tidy-looking girls, and one would never suspect their great muscular strength from a casual glance. They do a head balance that is as good as a similar trick done here by the Pantzer Brothers some years ago. One of the girls balances the other on her foot, while the one who is being balanced is upside down. Their somersault tricks are remarkably fine, and taken all in all their act is one of the best of its kind ever seen here. Carlin and Otto were seen in an act that is practically new. It is a splendid talking specialty, as it is free from the gags that become stale through frequent repetition. Carlin and Otto are genuinely funny, and deserve to rank among the headliners on any bill. The Mac Woods, a team of European pantomimists, who come direct from the London Hippodrome, were seen in an act that included some good acrobatic work and a lot of fairly good comedy. The finish of the act is rather good and includes the smashing of several props. Lew Hawkins was on hand with some new and timely remarks and carried off his share of the honors. Margaret Webb, the sweet-voiced and sweet-faced singer, pleased with her selections. Josephine G. Wilkinson, who, it is rumored, is a society girl, displayed a good voice which shows careful cultivation. She should take a few lessons from Kittle Mitchell on "Little Red Riding Hood," which is a song that needs delicate handling. Owley and Randall scored heavily in their juggling specialty, with comedy trimmings, and their work was hugely enjoyed. They are experts in their line and have an act that will compare with anything of the kind now before the public. Hume, Rose and Lewis, the Trio Fleury, Harry Antrim and Yetta Peters (excellent imitations by Mr. Antrim), Al Lawson and Frances Namon, Franzmathes and Lewis, sharpshooters, and the biograph and stereopticon made up the programme, which drew large houses.

TONY PASTOR'S.—McWatters and Tyson headed the programme and sustained their excellent rep-

utation by giving a very clever performance of *Scenes in a Dressing-Room*, a most diverting turn that takes in a little of everything. Stinson and Merton made a big hit early in the week, but were obliged to cancel on account of Mr. Stinson's illness. Their place was taken by J. A. Murphy and Eloise Willard, prime favorites with Pastor's patrons. Their act went better than ever, and Mr. Murphy's new jokes were much appreciated. Miss Willard showed her new copper-spangled gown for the first time here, and it made the eyes of the women in the audience fairly bulge. It is certainly a dazzler. Flood Brothers did their very amusing acrobatic specialty with much success. Pauline Moran, who used to be identified with pickaninnies, proved that she is well able to entertain by herself, and her songs were heartily enjoyed. The Brothers Van put on a new comedy musical act that won approval. They use an exterior scene and introduce many new gags and bits of business that make the act one of the best of its kind. Their music is as good as ever, which is all that need be said. Pleasing acts were also given by May Leon, Clifford and Hall, Trask and Gladden, Mr. and Mrs. Larry Shaw, Robin, the juggler; Add W. Hoyt, O'Donnell Brothers, who did a sketch called *Mrs. Hogan's Trip to Luna Park*, and the vitagraph. The Golden Gate Quartette were unable to appear and the Watermelon Trust was substituted, scoring a hit of large proportions.

PROCTOR'S TWENTY-THIRD STREET.—Adelaide Herrmann scored a hit of the most emphatic sort here last week with her feats of magic, and a very cleverly arranged illusion. Madame Herrmann's act is dainty and well staged and her audiences are always sure of a treat. The illusion is called *A Dream in Mid-Air*, and is similar to one used by the late Herrmann the Great. Adelaide Dewey was the subject, and she seemed completely under Madame Herrmann's influence, as the magician pretended to hypnotize her. She was made to assume many graceful poses, supported under one arm by a slight rod. The trick is very mystifying and is one of the best and most artistic ever done in vaudeville. Eugene O'Rourke presented for the first time in this city a new one-act melodrama called *A Summer Cloud*, written by E. Tracy Sweet. A special setting was used and fine mechanical effects added greatly to the effectiveness of the presentation, which is a distinct departure from the sort of work that Mr. O'Rourke has been doing for some time past. The scene is laid in the Far West in 1849, when the gold fever was at its height. Tom Barton, a prospector, is living in a cabin on the side of a mountain with his wife, who supposed she was a widow when she married him. Her first husband, who is supposed to be dead, turns up and meets Barton. The stranger proves his identity, and Barton decides to go away and leave the other man in full possession, not only of the wife, but of a fine claim. A terrific storm is raging at the time, and just as Barton is about to leave a bolt of lightning hits the tree under which the stranger is standing and kills him. The wife is spared the knowledge of the identity of the man who has been killed, and she and Barton are free to enjoy the good fortune that has come to them. The piece is consistent, well written and highly interesting, and should make a good impression, as it is a novelty in vaudeville here, although in England there are several little companies presenting abbreviated melodramas in the vaudeville houses. Mr. O'Rourke is splendidly fitted by nature for the portrayal of the big, good-hearted miner, and he read his lines in a most convincing way. Nellie Elting as the wife was satisfactory, and Robert Vernon played the small part of the stranger very well. The special setting was well painted, and the effects, especially a very vivid rainstorm, were well handled. Cole and Johnson scored with a selection of their latest songs. Raymond and Caverly had some new gags and talked back at each other with their accustomed success. Harris and Walters, in their new act, *The Lamp-Post Inspector*, kept the house in roars. Harris has a long monologue in which he gets rid of some of the most original nonsense ever heard on the stage. There is no attempt at consecutiveness, but every line brings a laugh. His encore as the old maid is as good as ever. Miss Walters looked very attractive in a superb green dress. One of the big bits of the bill was made by Nora Bayes. Her manner is breezy, without being unduly bold, and she has an ease and off-handedness that makes an audience take to her unconsciously. Her singing of "Down Where the Wurzbarger Flows" is a treat in itself, no matter how often the song may have been heard before. George Thatcher, who has been monologuing for many years, was in excellent form, and his "whereas" many laughs. James B. Adams, the Humpty Dumpty clown, made his New York reappearance after a long absence. Mr. Adams' specialty is decidedly unique, and there are not many who could duplicate his work. He does a number of very difficult tricks on stilts that must have taken years of practice, and does other comedy stunts that call for more than passing notice. His encore, in which he makes an entire suit of clothes out of very odd material, is most amusing. The art of clowning is one that requires careful study, and Mr. Adams has evidently made it a life work, as there is not a trick pertaining to it that he is not familiar with. Ford and Dot West, Pryor Brothers, Loretta Healy, and Alice Gale were as good as usual. Joseph Egerton, Albert Roberts, Duncan Harris, Edwin Fowler, Greyson Clarke, and H. Duncan also did well. The Meredith Sisters headed the olio and were entirely successful with their specialty. Their costumes are especially worthy of note. Carita pleased with her conjuring. John Mayon and company were seen in *The Man Next Door*, a laughable skit. Baby Lund proved herself a child of more than ordinary talent. She won her way into the hearts of the audience at once by her engaging manners, and her impersonations were so well done that she was heartily applauded. Treloar, the athlete;

Rano's dogs, John E. Drew, and the kalatechnoscope, showing *The Damnation of Faust*, also pleased.

PROCTOR'S 125TH STREET.—Love in Harnum, the merry comedy by the late Augustin Daly, was well acted here last week by the stock company. Florence Reed, who has already won a warm place in the affections of the Harlemites, scored a big hit as Una Urquhart. Bessie Lee Lestina, as the "model mamma," had a good part and made the most of it. Verner Clarges, always dependable, was excellent as the father with a liking for marrying off his daughters. Sol Aiken, as a long-suffering husband, played capitally. Jessie Bonstelle as Rhoda Nagitt, Cecylie Mayer as Jenny Joblots, Margaret Kiker as Antoinette, Charles M. Senay as the valet, Paul McAllister as Frederick Urquhart, and John Westley, Louis Owen, Julia Aiken, and Ada Wild all played with much spirit. The Nichols Sisters headed the olio and scored heavily with their mimic impersonations. Tom Brown and Miss Navarro also won applause in their smart act. Si Stebbins, the clever card-sharp; Bush and Gordon, eccentric acrobats, and Paley's kalatechnoscope also helped to while away the time. The afternoon reception was resumed on Wednesday last, when tea was poured by the members of the company and the patrons had a chance to shake the hands of those whom they admire behind the footlights.

CIRCLE.—Jean Marcel's Living Art Studies attracted and pleased large audiences. The Eight Vassar Girls presented their novel and taking act with great success. The beautiful electric ballet finish brought down the house. Charles Leonard Fletcher presented his impersonations of actors and scored heavily. His greatest success was made with an impersonation of Charles Warner in the delirium tremens scene from *Drunk*. Mr. Fletcher worked hard with this portion of his act, and even those who have never seen Mr. Warner's very vivid portrayal of the horrors of the man who imbibes not wisely but too much were loud in their praise of Mr. Fletcher's work. It is about the best thing he has so far done in vaudeville, and he deserves much credit for the careful manner in which he presents the imitation. The Four Bard Brothers did some splendid acrobatic work. Fields and Ward rattled off their jokes very breezily. R. J. Jones' fine high tenor voice was heard in some new and old ballads. Artesto, the automaton, held over for a second week, proved a most attractive novelty. Harry Brown's coon songs, comedy acrobatics by Mullen and Correlli, and new views on the vitagraph were the other numbers. The matinees are now drawing full houses, as all orchestra seats are 25 cents. It is the biggest vaudeville bargain in the country to-day, and the patrons are not slow to take advantage of it.

HURTIG AND SEAMON'S.—Joseph Maxwell and company headed the bill and scored an unequalled hit in *The Fire Chief*. Kenos, Welch and Melrose combined good acrobatic work with excellent comedy. The Grand Opera Trio, held over for a second week, repeated their great success. Lew Bloom and Jane Cooper raised many laughs in their tramp sketch. Other good numbers were by Carleton and Terre, Fortuni Brothers, Jordan and Crouch, Fredo and Dare, and the kalatechnoscope.

WEBER AND FIELDS'.—Whoopee-De-Do and the travesty on *Raffles* kept large houses thoroughly amused, and the many good songs were warmly enjoyed.

The Burlesque Houses.

DREWET.—W. R. Watson's American Burlesquers was the attraction here last week, with Billy W. Watson at the head of the company. The entertainment was not as good as those usually offered at this house. Coarseness seemed to be the keynote and there was a superfluity of loose language in the burlesques. The olio included the Musical Bells, Wheeler and Washburn, the Dancing Mitchell, Sisters Batcheller, and McFarland and Murray. This week, Carr's Thoroughbreds.

MINER'S BOWERY.—The Fay Foster company presented *The Dancing Missionary*, with Terry and Elmer featured. This week, Gay Masqueraders.

MINER'S EIGHTH AVENUE.—Al Reeves' Big Show drew good sized crowds last week. This week, *Trocadero Burlesquers*.

LONDON.—Fred Irwin's Majestics gave satisfaction to large audiences. This week, City Sports.

OLYMPIC.—The Bon Ton Burlesque company pleased the Harlemites. This week, Al Reeves' Big Show.

KEITH'S TWENTY-FIRST ANNIVERSARY.

On Friday, Jan. 8, R. F. Keith celebrated his twenty-first anniversary as a theatrical manager. Mr. Keith started in business in a very humble way in a little store in Boston, then located on the site of the new addition to the Adams House. The smallest baby ever born in Boston was the sole attraction, and Mr. Keith was manager, ticket-seller, doorkeeper and superintendent all in one. From that modest beginning his business has increased day by day, until now he owns a circuit of the finest theatres in the country, in which entertainments of the highest class are given, attracting the best people of the cities in which his theatres are located. Mr. Keith was the originator of the continuous vaudeville idea, which has brought him fame and a large fortune. Not a little of his great success has come from his strict observance of the rule of cleanliness, both on the stage and in every nook and corner of his theatres. He has an abhorrence of dirt in any form, whether it be a shady line in a vaudeville act or a speck of dust on the floors or walls of his playhouses. The people who have been his constant patrons appreciate Mr. Keith's efforts, because they know that their morals and their clothes are perfectly safe when they buy their tickets. Mr. Keith has expended many thousands of dollars for soap, paint, scrubbing brushes, brooms and dusters, and has also devoted many hours of a very busy life in heart-to-heart talks with performers, showing them the mutual advantage of a clean entertainment. His example and precepts have done much to place vaudeville on the high plane it occupies to-day, when good vaudeville entertainers are enjoying golden days of prosperity that their forefathers never dreamed of.

AN APPRECIATIVE PLAYER.

Howard Truesdell, of Frances Redding's company, has written *THE MIRROR* a letter in which he praises enthusiastically the manner in which the Orpheum Theatre in Los Angeles is conducted by Clarence Brown. Mr. Truesdell is of the opinion that the Los Angeles Orpheum is the best appointed theatre both before and behind the curtain of the entire Orpheum circuit. There are eleven large dressing-rooms, handsomely papered and carpeted, with mirrors, lighted with from four to six lights each. There are running water and gas stoves in every room, and a gentlemanly crew of stage hands, who do everything possible to make the various acts go well. Mr. Truesdell further states that Mr. Brown is a manager whom it is a pleasure to meet, and one from whom one parts with regret.

BLACK PATI GOING TO HAVANA.

John J. Nolan, of Voicel and Nolan, managers of the Black Patti Troubadours, is now on his way to New York, after booking his company at Teatro Tacon, in Havana. The dates are March 19, 20 and 21. It is expected that the Black Patti will make a sensation in the Cuban capital, as this will be her first appearance there.

CIRCUSES CONSOLIDATE.

Tony Lowando and Manuel Publiones, both of whom have been successful managers of circuses in Cuba, have joined forces and will hereafter exhibit their united entertainments under one canvas. Both managers have large menageries and other big attractions, all of which will be retained, making the new organization doubly strong. The new circus is at present in Havana.

VAUDEVILLE IN BROOKLYN.

The enterprise of Percy Williams was never better shown than last week, when he engaged Isabella Rosati Casarini's Troupe of twenty women harpists as the headline act of a strong bill. The harpists made a brave showing as the curtain rose, and the audience prepared to enjoy a treat. It must be recorded, however, that the musicians did not create a furor. There seemed to be a lack of volume to the music and frequently the piano accompaniment almost drowned the harp altogether. They played a number of selections, of which "Laughing Water" was the most popular. As a finale they played "The Star Spangled Banner" and seemed surprised that the audience did not stand during the rendition of the national anthem. Eva Williams and Jac Tucker were a special feature, and again delighted their admirers with *Skippy's Finish*. Miss Williams is the same sweet little wife we have admired for several seasons, and her pretty face and winsome ways won all hearts. Mr. Tucker's character studies were well done and his imitations were enthusiastically enjoyed. Mary Norman scored heavily with her very refined impersonations, as she always does. Laura Comstock and her company of "picks" were seen in their scenic singing act, *A Day in the South*, and came in for a good share of the applause. A laughing hit of the largest proportions was made by mossy and Lee, whose gags and parodies went like wild-fire. Mr. and Mrs. Allison were very amusing in *Minnie from Minnesota*. Sidney Grant imitated actors of prominence and told stories successfully. Clara Ballerini, the dancer and gymnast; Cartmell and Harris, Ballerini's pets, and the vitagraph were the other numbers. A splendid "trial turn" was done by the asbestos curtain during the intermission, and it acted so well that the audience applauded vigorously. This week's bill is headed by Adelaide Herrmann, and includes the Hoosier Zouaves, Bloom and Cooper, Meredith Sisters, Charles Leonard Fletcher, Marvellous Bard, Billy Link and others.

Rialta's European Sensation was the headline attraction billed at Hyde and Behman's last week. Mile. Rialta is seen in her wonderfully beautiful white dance before her famous transparent mirror. This mirror is utilized during the act in showing its reflective qualities, at the same time being transparent. Rialta is posing in most impressive. Her eight dancing girls do some capital work and present some exceedingly pretty effects. Fanny Rice opened her act with one of the daintiest little Irish poems that we have ever listened to. Her delivery and accent were charming and more than carried the approval of the audience. Her clever work with the little figures in the cabinet was as entertaining as ever. Jules and Ella Garrison in their capital travesty work pleased immensely. Especially good was Mr. Garrison's "Address to the Gladiators." Mr. and Mrs. Mark Murphy, those genuine Irish sketchists, were a big laughing hit. Their style is unique and always wins favor. The Orpheum Comedy Four offered some good singing and some knock-about comedy that was immense. Prevost and Prevost came in for their share of appreciation, and Lizzie B. Raymond, who was enthusiastically received. Martinetti and Grossi and the St. Onge Brothers were all welcome. This week John C. Rice and Sally Cohen, Mile. Rialta, Frank Keenan and company, Ethel Levey, Finlay and Burke, Dancing Pamparts, the Maskwoods, and Brown and Navarro.

At Watson's Cozy Corner this week Manager Watson has secured as a headliner Fred Gerner, champion all-round jumper, who will appear at all performances in connection with Tom Nelson. Incidentally, Mr. Gerner will meet in open competition all comers who desire to test his prowess. In addition to this great attraction, there will be a strong bill of vaudeville contributed by Madge Fox, the "flip-flop lady," Jack Sheehan, the monologist; Miss Lulu Keegan, a favorite member of the Cozy Corner stock company; Zara and Zara, the Brownings, and the Lynette Sisters. The burlesque offering will enlist in addition to Watson, Tenley, Adams, Sol Fields, and Quinn, the services of the thirty pretty show girls of the Cozy Corner stock company.

GEORGE TWILLIGER.

MORTON-AINSLEY.

James J. Morton, the well-known vaudeville comedian, and Josephine Ainsley, the soprano, who has also appeared in vaudeville, were married at the Sherman House, in Chicago, on Wednesday afternoon last by Rev. Dr. Maximilian. A large number of friends of the bride and groom were present, and the occasion was one long to be remembered. Abe Jacobs was best man, and the bride was given away by her brother-in-law, John A. Manley. Mr. Morton and Miss Ainsley became acquainted a few years ago, while the comedian was touring the Orpheum circuit. On the day of the wedding over a bushel basket full of letters and telegrams was received from all over the country, wishing the popular pair much happiness.

THE CIRCUS CHAPLAIN.

The John Robinson Circus had the unique distinction during the past season of having a chaplain for the entire tour. He was the Rev. William Sheak, of Farm, Ind., who has just returned to his home, thoroughly delighted with his experience. Mr. Sheak is known as "the circus minister." He combined religion and business by acting as lecturer in the animal tent, and as preacher to the members of the company. Mr. Sheak joined the circus because he realized that it was a field of labor that would offer him good opportunities, and he is loud in his praise of the circus people, for whom he acted as guide, philosopher and friend during a very long and pleasant season.

AN ARTISTIC PHOTOGRAPH.

Elsie Janis, "the American Cleopatra," formerly known as Little Elsie, has presented to *THE MIRROR* a very fine photograph of herself, which is a "speaking likeness." The little mimic is shown seated in a large chair, gazing thoughtfully at a nosegay that she holds in her hand. Her pretty lace dress is most artistically arranged, and the pose is one that shows her to the very best advantage. That good photographs can be made outside of New York is proven by the fact that this one was made by the Baker Art Gallery, of Columbus, O.

VAUDEVILLE IN CUBA.

A report from Havana states that the first American vaudeville company opened at the Fayret Theatre, and in spite of the handicap of a very bad orchestra, made a decided hit. Some of the best liked numbers on the bill were Eugene Beyer, who sang French songs; the Five Nones, Torcat, the eccentric, and Blockson and Burns. Aibini, Glorine, and the Goblin Girls were also well received. The audiences have been good, and the outlook is quite encouraging.

A NOTABLE ENGAGEMENT.

A contract was signed last week, by the terms of which Fred W. Sidney, author of *The Britton Burglary*, will appear in that piece at the Proctor houses for two weeks. Mr. Sidney will play Fraser Green, and his wife, Vida Croly, will also be in the cast. Pontifex will be played by Albert Roberts. Mr. and Mrs. Sidney have only recently returned to America.

CHANGE OF POLICY IN PAWTUCKET.

There will be a change of policy at the Keith Theatre in Pawtucket, R. I. on Jan. 15, when the Albee Stock company will make its debut, replacing the present bills of high class vaudeville. The new company has been carefully selected and will appear in a repertoire of comedies and dramas.

LOOK OUT FOR VAUDEVILLE.

All those having talent for the stage call at Vaudeville Studio, 138 Fifth Avenue, and be coached, rehearsed, and booked for vaudeville. Public hearings and engagements procured.

Chase's Theatre, celebrates with the current week bill his fifth anniversary programme of polite vaudeville, which has been at all times a most attractive feature at this popular theatre under his management. Five of the best conditions of the city are Charles Dickson and company in Pressing Matter, Bertie Sellen's performing lion act Sherman and Forrest, Ford and Wilson, and Prolle's educated dog act. The bill also includes the clever dancers, Gordon Hoffman and Etta Fierz, and Ada Arnold's Scotch song and dance, the situation comedy at Kerman's Lignum, the Routs-Santley co. is the attraction for the week 11-16, presenting the burlesque The Call of Zuma and The Matrimonial Market, at the following week: McFadden, Schine and Ford's singing stars, The Great Grog, George and Brother, Nina Bertall and Lottie Elliott, the burlesque Burlesquers 18-23, and JOHN T. WARDE.

signal numbers, saved the bill from becoming monotonous. Valerie Bergere and co. in Jimmie's Experiment were the headliners and furnished much amusement. Duffy, Sawtelle and Duffy also came in for a large share of applause. Master James being the chief performer. Charlie Vance scored a decided hit with her own songs, being recalled again and again. Monroe Mack and Lawrence in The Two Senators and Mr. and Mrs. Watson, a charming duo, also won much favor. Hal Godfrey and co. Holden and Florence, and the kindred pictures were all well received. Big business. For 10-16: Lillian Burkhart and co. World and Kingston, Irene Franklin, Stuart Barnes, the Rosinos, Marsh and Sartelle, Arnim and Wagner, Raschetta Brothers, and the kindred.

D. KEDDY CAMPBELL.

TORONTO, CAN.—Shea's (M. Shea, mgr.): The house did splendid business 4-9, and the large audience were pleased with Donohue and Nichols, Taffey's dogs, Hughes and Burns, Hal Davis and Inez Macaulay, Lillian Shaw, La Vine-Cameron Trio, Juggling Johnsons, and the kindred. Week 11: The Behman Show, including the Russell Brothers, Rosewood Milder, Charles Roscoe, Sullivan and Pasquelena, Felix and Barry, Edgar Bixley, Burton and Brooks, Three Livingstons, Carson and Willard, and the kindred. Week 12: Star (F. W. Star, mgr.): The Morning Glories Burlesque to capacity 4-9. Capable co. and good olio. Moonlight Maids 11-16.

STANLEY McKEOWN BROWN.

CINCINNATI, O.—John and Emma Ray appeared at the Columbia 3-9 and the audience derived much amusement from their sketch, Casey the Fireman. Paul Stephens offered a remarkable acrobatic act, as did the Three Richards, while the Four Silvertons proved wonderful wire walkers. Snyder and Buckley made a big hit with their musical turn, and Fisher and Walker, Texan warriors, won great applause. The remainder of the bill consisted of Bellman and Moore's laughable skit, A Gallery Goddess, Donn and Cook in songs and dances, and Madame Christiani's trained monkeys. Riser and Barton's co. was at People's 3-9, playing to satisfactory business.

H. A. SUTTON.

NEW HAVEN, CONN.—Poll's Wonderland (S. Z. Poll, mgr.): Press Eldridge as a top-line amusee week 4-9 and made a hit. Fred's dogs are carefully trained. The Four Hotties in a lively sketch. Cunningham and Lord, Josephine Gassman and her "picks," Tom Jarvis, and Ten Brooke, Lambert and Ten Brooke, with the electrograph, complete the unusually good bill. Week 11-16: Elmora and co., S. A. S. and Senon, Marnet and Marnet, Artozo, Mr. and Mrs. Searl Allen, Cooper and Bailey, Armstrong and Horly, and the electrograph. Item: Press Eldridge was the guest of Manager W. H. Van Buren, of the New Grand, while here week 4-9.

JANE MARLIN.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Bowery Burlesquers came 4-9 to big business and gave a fine performance. Excellent work is done by Harry Watson, Jr., George Bickel, Ed Wrothe, Jennie Le Brea, Lizzie Freilich, and Nettie Nelson. American Burlesquers 11-16. Frank Carr's Thoroughbreds 18-23. Items: Manager Dinkins will comply with requirements of the Fire Department to make this little house perfectly safe. Joe Rowe, dynamite at the Bon Ton, was hit on the head with a curtain weight at matinee 7, and was removed to the hospital in a critical condition. Charles Sweet, the burlesque-monoist, is a resident of this city at present. WALTER C. SMITH.

MILWAUKEE, WIS.—Star (F. R. Trotman, mgr.): The Cracker Jacks opened 3 to large and appreciative audiences. A good programme was offered by Ed Howard, Frank North, Green Sisters, the Jacksons, Wham Doodle Four, and Ruby Leon. A feature was the rendition of a new march, entitled "1904," composed by Director A. Alexis, of the Star orchestra, and dedicated to Manager Trotman. Variety Fair co. 10-16. The Crystal Theatre is drawing good houses, and the attractions are improving every week. A good olio was given 3 by William Windon, the Laurells, Webster Family, Buttons, Wills and Barron, and Frank Groh. CLAUDE L. N. MORRIS.

BUFFALO, N. Y.—The Grand Opera House was the attraction at Shea's week 4 and proved an organization of very clever people, including Russell Brothers, Felix and Barry, Rosewood Milder, Burton and Brooks, Three Livingstons, Sullivan and Pasquelena, and Carson and Willard. Marie Dressler 11.—The Moonlight Maids Burlesquers are at the Lafayette, Co. includes Rice and Prevost, Fields and Woolley, Toma Hanlon, Frederick Brothers and Burns, and Marie Rogers. Next week Sam Devere's co.

P. T. O'CONNOR.

ALBANY, N. Y.—Proctor's (P. F. Proctor, mgr.): Howard Graham, r.o. mgr.: In spite of the cold this cozy house is filled at each performance. The bill week 4-9 is headed by Everhart, the manipulator of hoops, and includes Fawcett and Sinclair, Falker and Semon, Billy Clifford, H. B. Lester, Madame Emmy, Eleanor Falk, and the kaleidoscope, Shean and Warren and Fisher and Carroll 11.—Gaiety (Agnes Barry, mgr.): The Cherry Blossom Burlesquers 4-9 did a good business. The features were Orletta, Hurd and Orletta and the Alpines. A New York Girl 7-9.

CHARLES N. PHELPS.

NEWARK, N. J.—Proctor's: No let up in the excellent business at this popular house. A strong bill was presented 4-9, including George Frimansky, Eckert and Berg, Four Otis, Barnes' Animal Actors, Palfrey and Hilton, La Belle Blanche, Ramza and Arno, and Laura Bennett.—The Gay Masqueraders were the attraction at Shea's 4-9. Two good burlesques and an olio including Annie Hart, Conroy and McFarland, Post and Clinton, and Benny Welch pleased excellent houses. Hyde's Comedians 11-16.

FREDERIC T. MARSH.

CLEVELAND, O.—Shea's Empire (C. J. Stevenson, mgr.): Ned Weyburn's Minstrel Misses are the headliners of the following bill 11-16: Woor Weltons, Taffey's dogs, Charles H. Burke, Grace La Rue and co., Lillian Shaw, Hal Merritt, Mr. and Mrs. Arthur Yoma, and Ed Gray.—Star (Drew and Campbell, mgr.): Harry Bryant's Burlesquers 11-16. The olio includes Japanese Troupe, Racketta, Kennedy and Cameron, Florence and Casmore, Clara Douglas, and Darnody. WILLIAM CRABSTON.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): The following entertaining bill is offered week 11-16: Helene Girard and her horses, Charles R. Sweet, Lewis McCord and co., Stinson and Merton, Swedish Ladies Quintette, Ford and Gebuse, Gardner and Vincent, Fred Gillet, Smili and Gillet, Conroy and Mrs. Ben Hunn, Misses Montague, Flak and Montgomery.—Academy (Harry Williams, Jr., mgr.): Week 11-16: Fred Irwin's Big Show.

ALBERT S. L. HEWES.

SAN FRANCISCO, CAL.—Orpheum (John Morrice, mgr.): The Orpheum Road co. increased by Victor Moore and Emma Littlefield, Dec. 27-2. Full houses at every performance.—Chutes (Ed Levy, mgr.): Good business 28-3, with Charles Gardner and Marie Stoddard, Jo and Sadie Britton, Esmeralda, Mabel Lamon, and the animatocope.

O. J. MITCHELL.

TOLEDO, O.—Arcade: Week 3: Inez Mecusker, Three Jewellins, Secker, Wilks and co., the Tanakas, Mrs. G. E. Forbusch, Lynch and Jewell, J. W. Thompson, and Karl and Wilson. Much interest was taken in the appearance of Mrs. Forbusch, as she is a Toledo society woman, the wife of a prominent merchant. She sang three songs and has a very sweet voice. C. M. EIDSON.

INDIANAPOLIS, IND.—Grand (Shaffer Zeigler, mgr.): Les Sylvas, European equilibrista, are the headliners. The Rappo Sisters in Russian dances, and Phyllis Allen in good songs all made hits. Others are Robertus and Wilfredo, Ryan and Richfield, Leah Russell, A. P. Rostow, and George W. Day. Crowded houses.—Empire (Charles Zimmerman, mgr.): Week 4-9: Harry Morris in A Night on Broadway. Good co.; excellent houses. GEORGE S. APPLIGATE.

OMAHA, NEB.—At the Creighton Orpheum week 3 Lillian Burkhart and co. made a hit in A Stronous Daisy. Others were Lew Wells, Arnim and Wagner, Irene Franklin, Armenis Tito Troupe, Stuart Barnes, Annie Abbott. For week 10: James J. Corbett, Monroe Mack, and Lawrence, Charlie Vance, Bonner, Rice and Elmer, Mr. and Mrs. Waterous.

JOHN R. RINGWALT.

ST. LOUIS, MO.—The Columbia bill 11-17 includes Mile, Nirvana, Harry Thorne and co., La Troupe Carmo, Warren and Blanchard, Klein, Ott Brothers and Nickerson, James H. Collier, Jack Theo Trio, Martin and Quize, Fred Stuber, Jennings and Renfrow, and the Petit Family. J. A. NORTON.

BALTIMORE, MD.—The new faces at the Odeon this week are Robert Eldridge, Anderson, the male Meiba, and Clara Higgins, chanteuse. The comedies are Harry Montague's burlesque Song Shots and Tommy Harris' farce, A Very Dark Secret. The attendance is very satisfactory.

HAROLD RUTLEDGE.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.): W. B. McCallum, res. mgr.: Good business ruled 4-9. The bill included Lewis McCord and co., Girard and Gardner, Charlie Case, Gillette Trio, A. O. Duncan, the Gregsons, Swedish Ladies' Quintette, and George Austin. Week 11-16: Cole and Johnson, Papiata, and others.—Empire (Henry C. Jacobs, mgr.): The Parlatan Widows to good business week 4-11. Items: Mayor Cutler ordered the Empire to close 7. Manager Jacobs prevailed upon his Honor to modify his order and allow the Parlatan Widows to fill out their engagement, which closes 9.—Manager McCallum has been entertaining the Cook Opera House audiences during the week 4-9 with exhibition fire drills by the attaches of his house. He is to be congratulated upon the discipline of his corps.

SPRINGFIELD, MASS.—The Nelson is sticking close to vaudeville. Barnes' trained animals were the headliners week Dec. 28, and Marlowe, Plunkett and Futell, Kettell, Wordette and co., St. Onge Brothers, Bartlett and Peters, the Bailey, the Holdsworths, and the kindred were other features. Week 4: Ferra Cole and co. appeared in an amusing sketch, called His College Chum. Arthur Young and co. had another. The Healers did a

musical act. Mr. and Mrs. Stuart Darrow showed their sand pictures and shadowgraphs. Major Hatters had a burlesque boxing match. Pat Tumbler played his harp, and Seymour and Hill, Comedy acrobats, and Christian and Turner did turns.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): A good bill 3-9 to very good business. Lewis and Ryan were the headliners and proved amusing, while Harry Le Clair made a decided hit. The Adonis Trio, Fuller and Rose, Howard's ponies and dogs, Kenyon and Garma, and the Harts won favor. Week 11-17: Milly Capell, Ward and Curran, Martinetti and Grossi, Adair and Dahn, Anna Whitney, Brandon and White, Spaulding, and the cinegraph.—Items: Hoboken Lodge, R. F. O. K., has arranged a theatre party 8 in honor of Lewis and Ryan, who are members of this organization.—There was a Sunday concert 3.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): An excellent bill week 4. Lotta Gladstone, Lavender and Tomson, Todd-Judge Family, Billy Carter, Shannon and Brown, Mitchell and Marron, Carl W. Sanderson, and the biograph to big business. For week 11: Tom Nawn and co., Two Avolos, A. O. Duncan, James F. Kelley and Dorothy Kent, the Holdsworths, Rosa Lee Tyler, and biograph.—Item: Treasurer Emile Gerstle, of Portland phantasi was presented with a handsome pair of military brushes 31 by the employees of the house.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Week 4-11: James J. Corbett, Hickey and Nelson, Mr. and Mrs. Nell Litchfield, Brooks Brothers, Onay and Deino, Josephine Coles, and the Peoriascope. Fine bill, with tremendous attendance. Corbett a big hit.—West's (P. A. West, prop.): Wills and Barron, the Packer Family, McDonald and Cody, Charles and Marie Helow, and Bingham and Gable. A good bill, with drawing well. Jacobs (A. F. Jacobs, prop.): The Circuit Stock co. in Beyond the Rockies, and specialties by Kinnars and the Seymours. Well patronized.

TRENTON, N. J.—Trent Theatre (Edward Benton, mgr.): Week 4-9 business was very good and an excellent bill was given. Milton and Dollie Nobles in Why Walker Reformed made a decided success. De Onse Brothers, Purcell and Brooks, and John and Harry Dillon also made hits. Macart's dogs and children, the children, for week 11: Tom Nawn and co., Dolan and Leuharr, George H. Wood, Fitzgibbon, McCoy and Fitzgibbon, Carlin and Otto, Doherty's Fuddies, Suncrota, Lassard Brothers, Ferguson and Passmore, and the biograph.

SALT LAKE, UTAH.—Bon Ton (Widmer and England, mgrs.): Week Dec. 29: Lane and Susinetta Douglas and Fletcher, Neola, Benningtons, Leonard Stanfield (third week), kindred. Good business; a good bill.—Novelty (Joseph Petre, mgr.): Week 28: Richard Hamlin, Professor Bobler, Delmas Brothers, the Hamlin, moving pictures. Good business.—Unique (W. R. Gourley, mgr.): Week 28: The Hermans, William Ryan, Santara and Marlow, kinetoscope. Good business.

ST. JOSEPH, MO.—Lyric (E. P. Churchill, mgr.): This house was formally opened 3 with an excellent bill, including Alice Raymond, the Clivettes, James and Sadie Leonard in Goin' to the Dogs, Salons, Abson Ben Omar and Madame Martins, Rice and Elmer, Motrice and Montgomey, Sanford Sisters, and the vitagraph. Record breaking business. For week of 11-16 the bill will be headed by the Heavenly Twins and Macart's monkeys. The vitagraph will show local views for the first time.

LOUISVILLE, KY.—The High Rollers were at the Buckingham week 3. In the co. are Howe and Scott, the Armstrongs, Franklin Sisters, Abbie Carlton, and the Lelliotas. Business good. Rice and Barton 10.—Item: In the inspection of Louisville theatres made by the Board of Safety, the Buckingham was especially complimented as a house built in conformity with the law and providing fully for the safety of its patrons.

WORCESTER, MASS.—Park (P. F. Shea and Alf T. Wilton, lessees and mgrs.): Week 4-9: Artie Hall, Chalk Saunders, the Ushers, Delphine and Delmore, Basque Quartette, Kenney and Hollis, O'Brien and Havel. Good bill and business. Week 11-16: Mr. and Mrs. Stuart Darrow, Ferrar, Coles, and co., the Halesy, Emerson and Omeza, Seymour and Hill, the kindred.

NEW BEDFORD, MASS.—Sheedy's (Theodore B. Baylies, mgr.): Week 4-9: Papiata, Baker and Yma, McIntyre and Rice, Burkhart, Brandon and Wyllie, Gilroy, Haynes and Montgomery, Sanford Sisters, and the vitagraph. Record breaking business. For week of 11-16 the bill will be headed by the Heavenly Twins and Macart's monkeys. The vitagraph will show local views for the first time.

FAWUCCET, R. I.—Keith's (Charles Lovensberg, mgr.): An all star bill week 4, with Willette Kershaw and Albert Morrison in Sauce for the Goose, who were well received. Amos, Allison Plays, Julius Rose, Klein and Clifton, Will H. Sloan and Yolande Wallace, and biograph, to good business.—Item: Week of 11 will be the last week of vaudeville. Week 18 the Albee Stock co. will make its debut.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.): The Orpheum Road Show is booked week 3-9, delighting Park (Hr. Koch, mgr.): Attendance is keeping up well here, especially on Sundays and holidays. The theatre is playing Claud Kelley, Leslie Sterling, Code Bennett, Bibo, Luddy, and Morgan and Morgan.

MONTREAL, CAN.—Theatre Royal (Sparrow Amusement Co. mgrs.): Week 4-9: The Kentucky Belles Burlesque co. to good business. The olio is excellent, including Aleene and Hamilton, Gray and Graham, Reliance Quartette, Borani and Nevaro, and Italy and Meehan. Cherry Blossom Burlesquers 11-16.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): Large audiences and a fair bill 4-10. The features are Johnstone Bennett and co., J. C. Nugent and co., Joseph Newman, Rapoli, Arnes Mahr, Angie Norton, Fortoni Brothers, the Two Roses, and the animated pictures.

BRIDGEPORT, CONN.—Poll's (S. Z. Poll, mgr.): Even better than the holiday offerings are week 4-9: Henrietta Byron and Barney Fagin, Krough and Ballard, Gardner Children, Four Rianos, Armstrong and Holley, Frank Whitman, and William Cahill. Emmet Corrigan is coming.

LAWRENCE, MASS.—Casto (Al Haynes, mgr.): Miles McCarthy and Alda Wolcott headed a fine bill to large houses 4-9. Others were Pierce and Malzee.

VAUDEVILLE.

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Petite Adelaide
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Two Hebrew Comedians,

HOEY AND LEE

Who have the brains to write their own parodies; also the voices to sing them.

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Bijou, Birmingham, this week.

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Keith's Theatre Providence, R. I.

"THAT'S THE ANSWER"

J. A.

ELOISE

Murphy and Willard

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Direct from Europe, with his new comedy act, by ad. dressing JO PAIGE SMITH.

Wilson and Davis. Ferguson and Beeson. J. Francis Dwyer, Virna and Lara, John R. Hart, and Everett Trio.

WILMINGTON, DEL.—Garrett (W. L. Dock-stader, mgr.), Chas. T. Ellis and Co., Norcross, Minkins and Co., Mar's Minstrel, Sherman and De Forest, Three Troubadours, the Goodmans, Prince Kohn, Mlle. Irene, and Henning's Trio 4-9; fair houses.

SAN JOSE, CAL.—Union (old Graman, mgr.): Arthur Lane, Mason and Filburn, Clarence Johnston, Al. H. Tyrell, Marvellous Ferry, and moving pictures. Good bill and business.

MADISON, WIS.—Flom's (Fred Flom, mgr.): Week 4: The Mathews, Taylor and Grant, Vernon and Kennedy, Adelyn, Williams and Gordon. Bill highly satisfactory, drawing big audiences.

WICHITA, KAN.—Novelty (Buckner, Opp and Fry, mgrs.): Week Dec. 28-29: Rose and Severies, the Beverlies, Little Willie Walker, and Louise Price. Good bill, business. Van Houser and Co., Charles Cross and Sylvia Tall 4-9.

SAGINAW, MICH.—Jeffers (T. D. Hamford and Sam Marks, mgrs.): Dec. 28-29: Mr. and Mrs. Nell Litchfield, Lydell and Butterworth, Millman Trio, the Nambas, and Otero to big business. For 4-10: James J. Kennedy Trio.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): Jule, Duchen, was a drawing attraction week 3-9. Joe Adams, Mylla Vyner, Anna Suits, Zimmer, Fry, Allen and Evans, Hayes and Suits, Jordan and Harvey scored.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, mgrs.): Week 4-9: Polat, White, Clarke and Co., Hal Stephens, Howard and Bland, Hal Merritt, Peckham, Swan and Bamford, Howard Brothers, and kinodrome. Excellent bill; big houses.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Charles Dickson and Co. in A Dressing Matter, O'Rourke and Co. in The World's Fair, and Four Isabelle Pickens are pleasing large audiences 4-9.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Week 4 fair houses: The Heavenly Twins, Lottie Gilson and Billy Hart, Daily, 18-26 and Roman, Major DeLoe, Harry and Sadie Fields, Robinson and Juniper, Cherry and Bates, Musical Bentleys.

MINNEAPOLIS, MINN.—The Brigadiers at the Dewey 3-9 presented an excellent olio. Martine Brothers, acrobats; Martell Family, Hedrix and Prescott, John A. Wood and Kennell and Paterson did well.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): High Flyers Dec. 31-2: fair performance. Walron and Bryant's Trocadero Co. 4-6. Good performance to large houses.

WALLA WALLA, WASH.—Star (Vern La Verne, mgr.): Good business week Dec. 27-2. The Shocks Co. gave excellent satisfaction.

RICHMOND, IND.—Phillips Opera House (O. G. Murray, mgr.): Dark.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Adams, James R.—Proctor's 5th Ave., 11-16.
Adams, John R.—Proctor's 5th Ave., 11-16.
Aberna, The—Edison, Missoula, 11-16.
All and Belcher—O. H. Altoona, 11-16.
Allen, Searl and Violet—Pall's, New Haven, 4-16.
Allison, The—Circus, 11-16.
Anderson—Odeon, Baltimore, 11-16.
Autism and Peters—Keith's New, Phila., 11-16.
Armstrong and Holly—Pall's, New Haven, 11-16.
Arnold and Wagner—Orph., Kansas City, 10-16, Orph., Denver, 18-23.
Arnoldson, Ada—Chase's, Washington, 11-16.
Artesto—Pall's, New Haven, 11-16.
Ashton, Margaret—Walthamston, London, 11-16, London Music Hall, London, 11-16.
Avalon, The—Portland, Me., 11-16.
Bailey and Madison—Circus, N. Y., 11-16, Empire, Hoboken, 18-23.
Bard, The—Marceline—Orph., Brooklyn, 11-16.
Barnes, Stuart—Orph., Kansas City, 10-16.
Barr and Evans—Keith's, Boston, 11-16, Orph., Utica, 18-23.
Barr, Mr. and Mrs. Jimmie—Cook's, Rochester, 11-16.
Bassano Quartette—Proctor's, New York, 11-16.
Bates, Nora—Proctor's, Newark, 11-16, Proctor's, Albany, 18-23.
Bellman and Moore—O. H. H., Indianapolis, 11-16, Columbus, O., 18-23.
Bertina, Mlle. Keith's, Boston, 11-16.
Beverly, Frank and Louise—Novelty, Denver, 11-16.
Blackman and Burns—Payet, Havana, 28-Jan. 14.
Columbia, Cincinnati, 18-23.
Bloom and Cooper—Orph., Brooklyn, 11-16.
Bod, Frederick and Co.—Keith's, N. Y., 11-16.
Chase's, Washington, 18-23.
Bennet—Orph., Omaha, 10-16.
Brooks Bros.—Columbia, Cleveland, 18-23.
Brown and Seavers—H. and B., Brooklyn, 11-16.
Browning, Mr. and Mrs. Watson's, Brooklyn, 11-16.
Brummell and Kimberley—Proctor's 5th Ave., N. Y., 11-16.
Bunn and Nina—Madison, Wis., 11-16.
Burdette, Madeline—Odeon, Baltimore, 2—Indefinite.
Burke and La Rue and Inky Boys—Empire, Cleveland, 11-16.
Burkhart, Lillian and Co.—Orph., Kansas City, 10-16.
Burnham and McNeil—Arch St., Phila., 11-16.
Burto Bijou Circus—Keith's, Providence, 11-16.
Burton and Brooks—Shea's, Toronto, 11-16, Cook's, Rochester, 18-23.
Bush and Gordon—Proctor's 23d St., N. Y., 4-16, Proctor's, Albany, 18-23.
Callahan and Mack—Pastor's, N. Y., 11-16.
Carita—Proctor's 12th St., 11-16.
Carlton and Terry—Howard, Boston, 11-16.
Carlin and Trent—Trenton, N. J., 11-16.
Carmen Troupe—Columbia, St. Louis, 11-16.
Carroll and Elston—Odeon, Baltimore, 4-Feb. 2.
Carroll, George F.—Howard, Boston, 11-16.
Carnson and Wilbur—Shea's, Toronto, 11-16.
Cassin, Jack—Zanesville, O., 12-16, McKeesport, Pa., 18-23.
Charles, Carl—Cineograph, Spokane, 11-16.
Choir, The Village—Proctor's 23d St., N. Y., 11-16.
Choir, Helen—Odeon, Baltimore, Sept. 2—Indefinite.
Clark and Temple—Columbia, St. Louis, 11-16.
Claxton, Jenkins and Jasper—Empire, Stratford, 11-16, Empire, Hackney, 18-23.
Clifford, Bill—Single-Circle, N. Y., 11-16, Orph., Brooklyn, 18-23.
Colby Family—Houston, Tex., Dec. 21-Feb. 21.
COLE AND JOHNSON.—Cook's, Rochester, 11-16.
Coleman, Al.—Proctor's 5th Ave., N. Y., 11-16.
Collins, Joe—Keith's, Phila., 11-16.
Constock, Laura and Co.—Keith's, N. Y., 11-16.
Cooke and Keeler—Columbia, Cincinnati, 4-16.
Cooper and Bailey—Pall's, New Haven, 11-16.
Corbett, James J.—Orph., New York, 10-16.
Cotterell, Emma—Crystal, Denver, 11-16.
Craig, John and Co.—Keith's, Providence, 11-16.
Crane Brothers—Keith's, Boston, 11-16.
Crane, Mr. and Mrs. Gardner—Shea's, Buffalo, 11-16.
Shea's, Buffalo, 18-23.

CRENSHAW, WILL M. AND DAYNE, BLANCHE

Columbia, St. Louis, 18-23.
Crollins and St. Alva—Howard, Boston, 11-16.
Cullen, James H.—Columbia, St. Louis, 11-16.
Dagwell, Aurie—Orph., New York, 11-16.
Dall and Burdette—Pastor's, N. Y., 11-16.
Darrow, Mr. and Mrs. Stuart—Park, Worcester, 11-16.
Dauphin, The Two—Orph., San Francisco 4-23.
DAVIS AND MACAULEY.—Temple, Detroit, 11-16, Empire, Cleveland, 18-23.
Dawson, Elr—Cineograph, Spokane, Wash., 11-16.
DAY, GEORGE W.—Columbia, Cincinnati, 11-16, Park, Youngstown, 18-23.
Dayne, Blanche—White's O. H., Concord, N. H., 11-16, Portland, Me., 18-23.
Deane's Marionettes—Nelson, Springfield, 11-16.
De Blaker's Dues—Newburyport, Mass., 11-16.
De Lacey's—Electric, Vancouver, B. C., 11-16.
Delmar, Carlotta—Howard, Boston, 11-16.
Delmore and Wilson—Glasgow, Scotland, 11-16, Edinburgh 18-23.
Delmore, The Misses—Cook's, Rochester, 11-16, Orph., Utica, 18-23.
Delphino and Delmore—Nelson, Springfield, 11-16.
Deport, Herbert—Shea's, New Bedford, 11-16, Keith's, Providence, 18-23.
De Witt, Burns and Torrence—Keith's Bijou, Phila., 11-16, H. and B., Brooklyn, 11-16.
D's and D's—Blair's, Portland, Ore., 11-16.
Dickson, Charles—Chase's, Washington, 11-16, H. and B., N. Y., 18-23.
Dillon Brothers—Keith's, Phila., 11-16.
DOHERTY SISTERS.—Empire, Leeds, 11-16, Empire, Sheffield, 18-23.
Doherty's Poodles—Trent, Trenton, 11-16.
Dolan and Lenhart—Trent, Trenton, 11-16.
Donar, Prof.—Pastor's, N. Y., 11-16.
Donovan, James R.—Proctor's 5th Ave., N. Y., 11-16.
Dooley, J. Francis—Orph., New York, 11-16.
Dorchester Sisters—Howard, Boston, 11-16.
Downs, Nelson T.—Circle, N. Y., 11-16, H. and B., 18-23.
Doyle and Granger—Smith, Grand Rapids, Mich., 11-16.
Doyle, Edward—London, Eng.—Indefinite.
Dressler, Marie—Shea's, Buffalo, 11-16, Shea's, Toronto, 18-23.
Drew, Mr. and Mrs. Sidney—Keith's, Boston, 11-16.
Dumitrescu, Van, Aiken and Vannerson—Orph., San Francisco, 4-23.
Dunbars, Four Castles—Orph., Brooklyn, 11-16.
Duncan, A. O.—Portland, Me., 11-16.
Eckert and Berg—Proctor's 23d St., N. Y., 11-16.
Eckert, Marjorie—Haymarket, Chicago, 11-16, O. H., Chicago, 18-23.
ECKHOFF AND GORDON.—Orph., Los Angeles, 3-16.
Edmonds and Edwards—Casto, Lawrence, 11-16, Casto, Lowell, 18-23.
Eldons, Two—Zanesville, O., 12-16, McKeesport, Pa., 18-23.

Eldons and Norine—Temple, Detroit, 11-16.
Eldridge, Press—Pall's, New Haven, 11-16.
Emerson and Omega—Park, Worcester, 11-16.
Emmons, Frank—Zanesville, O., 12-16, McKeesport, Pa., 18-23.
Emmy's, Mlle. Peto—Proctor's 23d St., N. Y., 11-16.
Empire City Quartette—Pall's, Hartford, 11-16.
Miner's Bowery, N. Y., 11-16.
Empire Comedy Four—Dewey, N. Y., 11-16.
Ernest, Chas.—Keith's, Phila., 11-16.
Everett Trio—The Circle, Lowell, 11-16.
Fadette Orchestra—Keith's, Phila., 28-Jan. 16.
Falke and Seaton—Pall's, New Haven, 11-16.
Fante, Two—Jeffers, Saginaw, Mich., 11-16.
Faust Trio—Howard, Boston, 11-16.
Fay, Hugh—Empire, Newport, Eng., 11-16, Empire, Swansea, 18-23.
Ferguson and Beeson—Casto, Lowell, 11-16.
Ferguson and Passmore—Trent, Trenton, 11-16.
Ferrari, Cole and Co.—Park, Worcester, 11-16.
Fields, "Happy" Fanny—Empire, Stratford, 11-16, Empire, Holloway, Eng., 18-23.
Fitzgerald, W. C.—Empire, Johannesburg, 30-Jan. 23.
Fields and Ward—Proctor's, Harlem, 11-16.
Fields and Whalen—Main St., Peoria, 11-16.
Filion and Erroll—Orph., Circuit, 18-23.
Finlay and Burke—H. and B., Brooklyn, 11-16.
Fischer and Walker—O. H. H., Indianapolis, 11-16.
Fischer and Carroll—Proctor's, Albany, 11-16.
FISHER, MR. AND MRS. PERKINS—Proctor's, Newark, 25-30.
Fisk and Johnson—Proctor's 23d St., N. Y., 11-16.
Fisk and Montgomery—Pall's, Bridgeport, 11-16.
Fitzgibbon, McCoy and Fitzgibbon—Trent, Trenton, 11-16.
FLETCHER, CHARLES LEONARD—Orph., Brooklyn, 11-16.
Fleury Brothers—Keith's, Phila., 11-16.
Foley Brothers—Proctor's 23d St., N. Y., 11-16.
Forbes and Forbes—Empire, Colorado Springs, Col., 11-16.
Ford and Gehrue—Avenue, Pittsburgh, 11-16.
Ford and Wilson—Columbia, St. Louis, 11-16.
Foster, Willard—Zanesville, O., 12-16, McKeesport, Pa., 18-23.
Franklin, Irene—Orph., Kansas City, 10-16, Orph., New York, 11-16.
Fraser and MacFarlane—London, 11-16.
Frey and Fields—Scranton and Reading, Pa., 11-16, Miner's 8th Ave., N. Y., 18-23.
Frobel and Rusan—Bradford, Eng., 11-16.
Gardner and Vincent—Avenue, Bridgeport, 11-16.
Gardner and Vincent—Avenue, Bridgeport, 11-16.
Gausch Sisters—Keith's, Phila., 11-16.
Genaro and Theol—Empire, Birmingham, Eng., 11-16.
Gillett, Fred, Trio—Avenue, Pittsburgh, 11-16.
GILLMAN AND MURRAY—Jeffers, Saginaw, Mich., 11-16.
Gillon, Lottie, and Billy Hart—Shea's, New Bedford, 11-16.
Girard and Gardner—Avenue, Detroit, 11-16.
Goffrey, Hal, and Co.—Orph., New Orleans, 11-16.
Gorman and Leonard—Howard, Boston, 11-16.
Gottlieb, Mr. and Mrs. Casto, Lawrence, 11-16, Casto, Lowell, 18-23.
Gray, Ed—Empire, Cleveland, 11-16.
Grady, Ed—Empire, Cleveland, 11-16.
Grady, Ed—Empire, Cleveland, 11-16.
Hall, Artie—Nelson, Springfield, 11-16.
Hall, Mary—Park, Worcester, 11-16.
Harmony Four, The—Empire, Manchester, 11-16, Empire, Birmingham, 18-23.
Harplets, Two—Young Lady—Orph., Brooklyn, 4-9.
Harrigan—Casto, Lawrence, 11-16, Casto, Lowell, 18-23.
Harrington, Dan H.—Pall's, Waterbury, 11-16, Pall's, New Haven, 18-23.
Harty, John R.—Casto, Lowell, 11-16.
Hawkins, Lew—Keith's, Providence, 11-16.
Hayes and Healey—Cook's, Rochester, 11-16.
Hayes, Edmond and Co.—Howard, Boston, 11-16.
Healey, The Park, Worcester, 18-23.
Heath and Exton—Pall's, New Haven, 11-16.
Heavenly Twins, The—Portland, Me., 11-16.
Hecklow, Charles—Olympic, Joliet, 11-16, Orph., Joliet, 18-23.
HELENA, EDITH—Mellini, Hanover, Germany, 3-15, Empire, London, Eng., 18-23.
Henry, Louise—Keith's Bijou, Phila., 11-16.
Herrmann, Adelaide—Orph., Brooklyn, 11-16, Circle, 18-23.
Hines and Remington—New Orleans, 11-16.
Hoy and Lee—Circle, N. Y., 11-16, Proctor's, Albany, 18-23.
Hoy, John—Keith's, N. Y., 11-16.
Hoffman and Pierce—Chase's, Washington, 11-16.
Holden and Florence—Orph., New Orleans, 11-16.
Holdsworth, The—Portland, Me., 11-16.
Hornmann—Proctor's 23d St., N. Y., 11-16.
HOODINI, HARRY—Empire, Newcastle, 11-16, Empire, South Shields, 18-23.
Hughes, Mr. and Mrs. Gene—Plymouth, Eng., 11-16, London Music Hall 18-23.
Hume, Ross and Lewis—Keith's, Phila., 11-16.
Hunt, Mr. and Mrs. Ben—Avenue, Pittsburgh, 4-16.
Hutchinson and Bainbridge—Proctor's 23d St., N. Y., 11-16.
Howard, William—Arch St. Museum, Phila., 11-16.
Howard's Poles—Keith's, N. Y., 11-16.
Howe and Harrington—Proctor's 23d St., N. Y., 11-16.
Ingram and Micaider—Keith's, Phila., 11-16.
Jennings and Jewel—Edison, Aberdeen, Wash., 11-16.
Jennings and Renfrew—Columbia, St. Louis, 11-16.
Johnstone and Cook—Tivoli, London—Indefinite.
Johnstone, Menifree and Co.—Avenue, Pittsburgh, 18-23.

JOHNSTONS, MUSICAL—Bijou, Paterson, 11-16.

Kane and McGill—Arch St., Phila., 11-16.

Kaufman Troupe—Shea's, Buffalo, 11-16.

Keaton, Three—Keith's, Providence, 11-16, Keith's, N. Y., 18-23.

Keenan, Frank and Co.—H. and B., Brooklyn, 11-16.

KEITH'S, LA.—Olympic, Paris, Oct. 15-Jan. 15.

Madge and Morton—Pastor's, N. Y., 11-16.

Mullen and Correll—Pastor's, 11-16.

MURPHY, J. A. AND WILLARD, ELOISE—New York, 4-26.

Myra and Keaton—Keith's, N. Y., 18-23.

Nelson, Tom, and Co.—Proctor's, 11-16.

Nella, Ruth—Keith's, Boston, 11-16.

Newman, Joseph—Orph., New Orleans, 4-16.

New York Comedy Four—Howard, Boston, 11-16.

Nirvana, Mlle.—Colonial, St. Louis, 11-16.

Nobles, Milton and Billy—Proctor's, 11-16.

Norman, Harry—Circus, N. Y., 11-16.

Norton, Talkative Mlle.—Orph., New Orleans, 3-16.

Proctor's, Newark, 18-23.

NOSSER, THE FIVE—Pyrot, Havana, Cuba, Dec. 27-Jan. 16.

Odder, Mrs.—Odeon, Baltimore, Oct. 5—Indefinite.

Ophelia Comedy Four—Howard, Boston, 11-16.

Orley and Randall—Keith's New, Phila., 11-16.

Panther Trio—Keith's, N. Y., 11-16.

Papina—Cook's, Rochester, 11-16.

Parapara, Dan—H. and B., Brooklyn, 11-16.

Patton and Clifton—Howard, Boston, 11-16.

Pelot—Proctor's 5th Ave., N. Y., 11-16, Casto, Fall River, 18-23.

Perry, Frank L.—Bijou, Santa Ana, 11-16.

Petit Family—Columbia, St. Louis, 11-16.

Pickens, Isabelle—Pall's, Bridgeport, 11-16, Pall's, New Haven, 18-23.

Pierce and Malise—Casto, Lowell, 11-16, Orph., Utica, 18-23.

Poirier, The—Shea's, Buffalo, 11-16.

Polk and Kollins—Battenberg, Leipzig, Germany, 1-23.

Proctor's Dogs—Chase's, Washington, 11-16.

Proctor and Baldwin—Empire, Birmingham, 11-16.

Empire, Shepherd's Bush, 18-23.

Primrose, George H.—Proctor's 23d St., N. Y., 11-16.

Quaker City Quartette—Keith's, Boston, 11-16.

Rackham and Hazard—Varieties, Dundee, 11-16.

Radford and Winchester—Sheffield, Eng., 11-16, Empire, Birmingham, Eng., 18-23.

Rae and Broche—Keith's, N. Y., 11-16.

Rahigh and Beard—Pastor's, N. Y., 11-16.

Ramona and Chas.—O. H. H., Indianapolis, 11-16.

Rametta and Belair—Proctor's 23d St., N. Y., 11-16.

Rays, Three—Novelty, Sacramento, Cal., 11-16.

Reagan, Wilhelmina—Arch St. Museum, Phila., 11-16.

Redding, Francesca—Orph., New Orleans, 18-23.

Reid, Mary—Columbia, St. Louis, 11-16.

Keith's, Providence, 11-16, Keith's, N. Y., 18-23.

Rendel, Rosie—Shea's, Buffalo, 11-16.

Reynard, Ed F.—Orph., Los Angeles, 4-16, Santa Barbara, Cal., 18-23.

Rialta's Mlle. Danvers—H. and B., Brooklyn, 11-16.

Riano, The Four—Pall's, Circuit, 11-16.

Rice and Cohen—H. and B., Brooklyn, 11-16.

Rice and Elmer—Orph., Omaha, 10-16.

Rice Family—Columbia, St. Louis, 11-16.

Riocheta Brothers—Orph., Kansas City, 10-16.

Robert James—Casto, Lawrence, 11-16, Casto, Lowell, 18-23.

Roberts, Four—Grand, Butte, Mont., 3-17, Empire, Great Falls, Mont., 18-23.

Roberts, Hayes and Roberts—Keith's, Boston, 11-16.

Robich and Childress—O. H. H., Butte, Mont., 4-16.

Roby, Mr. and Mrs. Keith's Bijou, Phila., 11-16.

Rooney Sisters—Proctor's 5th Ave., N. Y., 11-16.

Rosalia—Circle, N. Y., 11-16, Shee's, New Bedford, 18-23.

Rose, Julian—Shea's, Buffalo, 11-16.

Royce Brothers—Bradford's, Phila., 4-16.

Ruinson, The—Orph., Kansas City, 10-16.

RYAN AND RICHFIELD—Columbia, Cincinnati, 11-16, Olympic, Chicago, 18-23.

Sabel, Josephine—Columbia, Cincinnati, 11-16.

Sander Trio—Circle, N. Y., 11-16.

Savory, The—Pastor's, N. Y., 11-16.

Seamore and Dupe—Empire, Cardiff, Wales, 11-16.

Empire, Swansea, 18-23.

Seymour, The—Howard, Boston, 11-16.

Shaw, Lillian—Empire, Cleveland, 11-16.

Shaw, Mr. and Mrs. Larry—Proctor's 23d St., N. Y., 11-16.

Shea, Mlle. Danvers—H. and B., Brooklyn, 11-16.

Shea and Warren—Proctor's, Albany, 11-16.

Sheehan, Eddie J.—Moylthor's, Rochester, 4-26.

Sherman, The—Orph., Arch St. Museum, Phila., 11-16.

Sherman and De Forest—Chase's, Washington, 4-16.

Smith and Keenan—Avenue, Pittsburgh, 11-16, Empire, Cleveland, 18-23.

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Staford and Smith—Zanesville, O., 12-16, McKeesport, Pa., 18-23.

Stanton, Hugh—Empire, New Cross, London, 11-16.

Empire, Shepherd's Bush, Eng., 18-23.

Stebbins, Hal—Proctor's 5th Ave., N. Y., 11-16.

Stephens, Hal—Shea's, Buffalo, 11-16, Shea's, Toronto, 18-23.

Stieber, Fred—Columbia, St. Louis, 10-16.

Stinson and Merton—Avenue, Pittsburgh, 11-16.

St. John and Leffer—Shee's, New Bedford, 11-16.

Stone Bros.—Arch St. Museum, Phila., 11-16.

Strasch, Madame Avery—Keith's, Providence, 11-16.

Sunetaro—Trent, Trenton, 11-16.

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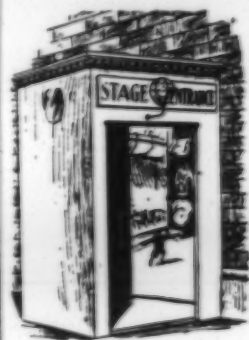
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